

DOWNBEAT

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Petrillo Startles Industry With Quick Terms

New York—Four days after presenting wage increase demands of approximately 500 per cent for musicians working platter dates, the AFM suddenly accepted an offer from the recording companies for an increase of only 37½ per cent!

Tongues wagged like a boy scout's signal flag when music biz sages tried to figure James Petrillo's fast come-down. Most prevalent theory hinged about James C's current run-in with the law for his deliberate violation of the Lea "Anti-Petrillo" Act. The word is that he might have been told to lay low until it's decided whether the Lea Bill is or isn't constitutional.

Original demands called for \$50 per man per hour on pop records as against the old rate of \$30 per man for three hours. The former schedule would have permitted what amounts to only three sides in a three-hour stretch while the old set-up permitted four. All factors considered, the boost amounted to over 500 per cent.

The final plan calls for \$41.25 per man for a three hour session with four 10-inch sides allowed during that stretch.

Leaders Absorb Boost

All record companies contacted by the *Beat*, as well as all orchestra leaders, felt that in the case of name band leaders under contract for so much per side, the leaders will absorb the increase since they're responsible for paying their men. Should sufficient inequities arise, the leaders say they may ask Petrillo to seek relief or may ask the record companies on their own for contract adjustments.

Stan Kenton voiced a typical reaction when he told the *Beat* he "was surprised the union settled for so small an increase. 37½ percent may sound like a lot to an outsider; but musicians don't make many records and look how much each record can pull in."

Stan said he didn't think the increase would effect name-band operations since the loss suffered by the leader as paymaster would be generally negligible compared to the leader's income from royalties.

Indies Handicapped

Lesser names and smaller independent record companies indicated that the increase would necessitate fewer recording sessions, greater concentration on "sure things" and the cutting down of band personnel wherever possible. No retail price increase for records is expected to result from the wage increase.

A cold sweat gripped the Main Stem October 15 when news of the 500 percent increase first hit the record companies and orchestras. Though there has long been talk of a wage demand, no one seemed to feel the day would arrive and especially with such

Cute Connie



Hollywood—Connie Haines recently cut two new sides for Mercury, *It's All Over Now* and *If I Had You*. The petite Georgia thrush will tour theaters in key cities with Mickey Rooney, opening November 14 at the Oriental in Chicago.

a loud crash. Immediately, every available recording studio (and plenty of places that weren't recording studios) were seized by frantic music directors trying to grind out masters.

Waxies In Frantic Rush

Mindful of the last AFM-record industry stalemate that cut off all recording for more than two years (starting in 1942), the companies rushed to build up their generally low stockpiles.

Capitol even hired the *stage* of Carnegie Hall for a 3:30 a.m. session with Stan Kenton. Stan showed up but decided that if he couldn't make the sides under proper conditions, he wouldn't make any, even though the Hollywood platter was fresh out of Kenton masters.

Musicraft and Apollo were each reported to have cut 50 sides in the half week stretch that the panic was on. National had its recording director rushing between two Broadway studios, operating them simultaneously from 3 a.m. Oct. 18 to 2 a.m. Oct. 19, deadline day for the union demands.

—got

Mildred Bailey Waxes Blues

New York—With only 64 shopping days left until Christmas, Mildred Bailey cut four sides for Majestic Oct. 18 with a small combo led by Bobby Haggart backing the Rocking Chair lady.

Mrs. Swing chanted *Lover Come Back to Me*, *Sundown*, *Me and the Blues* and an original blues.

Backing Mildred with bassist Haggart were Hank D'Amico, clarinet; Mouse Randolph, trumpet; Barry Galbraith, guitar; Jimmy Crawford, drums, and an unidentified trombone man.

Bess Marries

New York—Twenty-two-year-old Bess Myerson, Miss America for 1945, took time off from rehearsing her 18-piece all-girl band to listen to some marital music Oct. 19 when she became the wife of Allen Wayne, a local doll manufacturer.

Raeburn Gets New Backer

Los Angeles—Stillman Pond, local business man who dropped an asserted \$33,000 as erstwhile backer and manager of the King Guilon "double rhythm" band, is opening extensive offices in Beverly Hills to devote full time and resources to management of musical performers and/or artists.

Pond has picked Boyd Raeburn, in whom he has had a small interest for sometime, as his major promotion and management venture. He has taken over Raeburn 100% with departure from Raeburn managerial activities of Lou Bolton. Pond is confident that Raeburn, under his guidance, will have the "Band of 1947."

Guilon, irked by Pond's statement concerning his losses on his band, issued a "blast" of his own: "Pond didn't invest more than \$8,000 in my band. He merely paid for the library (a \$5,500 item, which Guilon still holds), uniforms and equipment."

Peggy Lee Cuts With Haggart

New York—Before returning to the coast last month, Peggy Lee cut four sides for Capitol with a six-piece combo headed by bassist Bob Haggart.

Sides were Alec Wilder's *Trouble Is a Man*, Django Reinhardt's *Bluest Kind of Blues*, *You Can Depend on Me* and *Musical Maestro, Please*.

Men with Haggart on the Jate were Jake Koven, trumpet; Hank D'Amico, clarinet; Sanford Gold, piano; Dave Barbour, guitar, and Johnny Blowers, drums.

New Ballroom

New York—Newest ballroom in the city is the Tremont Terrace, \$50,000 "pride of the Bronx". Spot opened with Herbie Fields new band and currently spotlights the Kaye Brothers orchestra. The brothers, who wind up Nov. 21, are searching for a vocalist, boy or gal.

With Claude



New York—Fran Warren, gal who about a year ago caused some comment with the Art Mooney band, then skipped from the Randy Brooks crew to replace Kay Starr in the Charlie Barnet band, is now featured vocalist with the Claude Thornhill band as it enters its second week at Frank Diller's Meadowbrook, Cedar Grove, N. J.

Worrisome Days Along The Street; Biz Is Sad

New York—Tradesmen along 52nd street shook their heads questioningly when word spread along the lane that the famed Onyx club, for years the cradling spot of jazz, would open as an eating place. With the noted letters blacked out, the spot will be known as the Steak Ranch.

Screen Calls



Hollywood—Sherry Sherwood of Washington, D. C., no sooner had won the nationwide contest to select a singer for the Tommy Dorsey band than Charles R. Rogers, producer of *The Fabulous Dorsey* film, in which she appeared, purchased her contract from Tommy. Rogers plans to farm her out to a studio for a build up.

Hefti Fills In With Kenton

New York—Stan Kenton's ace trumpeter, Ray Wetzel, is on a one-month vacation in St. Louis where the tootler intends to rest up as well as take a few trumpet lessons. Neal Hefti will fill in for Wetzel during his absence.

Stan's chanter, June Christy, will record for Capitol as a single after the first of the year in addition to singing with the band.

Gene Howard, former Kenton male vocalist, has been switched to advance road man and will precede the band into the New England states paving a path for the arrival of the crew. Milton Karle, who has been general press agent for Stan will concentrate in the east once the band leaves town.

Musical Set For Early Dec.

New York—Slated for a Gotham opening early in December, *Beggar's Holiday* with music by Duke Ellington has been in rehearsal since Oct. 21 under direction of John Houseman.

Based on the 13th Century classic *The Beggar's Opera* by John Gay, *Holiday* employs a cast of 35 and features Libby Holman, Marie Bryant, Alfred Drake and Avon Long. Book and lyrics were written by John Latouche. Max Beth is musical director.

The play will have break-in dates in Buffalo and Cleveland before coming into New York City for the big effort.

Spivak Adds Vocal Group At Hotel Penn

New York—Charlie Spivak, whose band is currently at the Hotel Pennsylvania's Cafe Rouge, added a new vocal group and male singer, Tommy Mercer, before the band left the Paramount theater recently.

The group, known as the Star Dreamers, the tab of his former quartet, was schooled by Charlie Ryan of the Smoothies. Members are Margaret Manning, Naomi Mann, George Salerno, Frank LoPinto and Chick Gallico. All are from Brooklyn.

According to Lou Olman, who is unshuttering the spot after months of darkness, the Steak Ranch will be open from five to five and will feature steaks and barbeques.

"And no 52nd street jiggers," Lou added, "A drink will be a drink in the Steak Ranch."

Second eye-opener was the shuttering of the Downbeat club. A "closed for alterations" sign—popular gimmick along the street in times of stress—hung in the door at press time. Reliable informants, however, felt that other causes were responsible for the closing. The decorations are in good shape, they explained. Tiny Grimes, Una Mae Carlisle and Sarah Vaughan were forced out by the blackout.

Georg Brunis continues at Jimmy Ryan's although there seems to be unrest between the management and the turbulent trombonist. Milt Gabler offered the second of his weekly Sunday jazz concerts at Ryan's yesterday (Nov. 3). Concerts run from 5 to 8 p.m.

The Piccadilly Pipers will be at the Three Deuces for another six weeks. Manager Irv Alexander had no replacements at press time for the Al Casey combo and Maxine Sullivan who closed at the Deuces ten days ago.

Red Allen, the Mary Osborne trio and Doty Reid were held at Kelly's Stables.

The two full bands of Charlie Ventura and Hot Lips Page are at the Spotlite and this too puzzled many along the street, for with business in a noticeable slump, they wondered how Clark Monroe could pile enough customers into his phonebooth to cover the tab.

These are worrisome days along the street.

Billionth Victor Off the Presses

New York—That billionth record RCA Victor has been chattering about for so long came off the presses this week. Pressed for the public, it's two Sousa marches, *Stars and Stripes Forever* and *Semper Fidelis* as waxed by Serge Koussevitzky and the Boston Symphony Orchestra, the first full symphony-size orchestra to record for Victor.

Record reviewers, Victor artists, and employees of the firm received special pressings, likewise made of unbreakable plastic of *Semper Fidelis* backed by *Tell Me Pretty Maiden*, a banjo solo recorded by Vess Ossman on January 21, 1901, pressed from stampers of the oldest master now in RCA Victor vaults.

Pseudonym

New York—Jascha Heifetz let it be known recently that he is the Jim Hoyl (same initials) who penned *When You Make Love To Me*, rising pop ballad. Enery Music is the pub. and Marjorie Goetichius his collaborator.

Duke & Group On the Cover

On the cover of this issue, Duke Ellington poses with a group of his sidemen for staff photographer Bill Gottlieb. From left to right you can find Junior Raglin, bass; Lawrence Brown, trombone; Johnny Hodges, alto sax; the Duke himself, Ray Nance, trumpet, and Sonny Greer, drums. The Ellington orchestra will be presented in concert by *Down Beat* on November 10 at the Civic Opera in Chicago.

Simple As—

New York—In a letter to Duke Ellington, Fred Adison, a Paris promoter, wrote in part: "... we should be very happy to know if you can play one or two concerts in Paris with your whole band (and) ... if possible, can you come with Bing Crosby? ... tell us his price for one or two concerts with you."

Decca, Victor 20 Best Selling Sides Listed

Chicago—Thanks to a guy who finds time to make a hobby out of his business—phonograph records—RCA Victor and Decca have come up with a listing of the twenty best selling popular records in the history of each company.

Bing Crosby, as may be expected, not only leads the Decca list with a fast one-two with *White Christmas* and *Silent Night*, but also placed nine times in the twenty leaders. Interesting to note is that only one side, and that Chopin's *Polonaise* by Carmen Cavallaro, is an instrumental side.

Victor leader proves somewhat of a surprise, with Tommy Dorsey's *Boogie Woogie* winner over Artie Shaw's *Begin the Beguine*. Recent revival of the Dorsey facing undoubtedly shot that over the Shaw figure for *Beguine*. Glenn Miller, whose best seller was fourth placing *Chattanooga Choo-Choo*, led the Victor listings with four among the twenty. About half of the Victor sides were instrumentals.

Credit for unearthing the record breaking records is due DeWitt "Doc" Eaton, executive of a coin phonograph outfit in Chicago. With the co-operation of Victor and Decca officials, Eaton, who is well known for his researches into popular music, dug up the statistics.

Complete listings for each company follow.

DECCA 20 BEST

Boogie Woogie.....Tommy Dorsey
Begin the Beguine.....Artie Shaw
Whispering.....Paul Whiteman
Chattanooga Choo-Choo.....Glenn Miller
Prisoner's Song.....Vernon Dalhart
Three O'Clock in the Morning.....Paul Whiteman
Ramona.....Gene Austin
Dardanella.....Selvin's Novelty Ork.
Till the End of Time.....Perry Como
There's a Star Spangled Banner.....Waving Somewhere
Waving Somewhere.....Elton Britt
There Are Such Things.....Tommy Dorsey
Piano Concerto in B Flat.....Freddie Martin
Beer Barrel Polka.....Will Glabe
Elmer's Tune.....Glenn Miller
In the Mood.....Glenn Miller
Sunrise Serenade.....Glenn Miller
My Blue Heaven.....Gene Austin
Yes We Have No Bananas.....The Great White Way Orch.
Parade of the Wooden Soldiers.....Paul Whiteman
Blue Yodel.....Jimmie Rodgers

DECCA 20 BEST

White Christmas.....Bing Crosby
Silent Night, Holy Night.....Bing Crosby
I'll Be Around.....Mills Bros
Don't Fence Me In.....Bing Crosby and The Andrews Sisters
I'm Making Believe.....Ink Spots and Ella Fitzgerald
Rum and Coca-Cola.....Andrew Sisters
Pistol Packin' Mama.....Bing Crosby and The Andrews Sisters
You Always Hurt the One You Love.....Mills Bros
Going My Way.....Bing Crosby
I'll Be Home for Christmas.....Bing Crosby
You'll Never Know.....Dick Haymes
Sunday, Monday or Always.....Bing Crosby
Green Eyes.....Jimmy Dorsey
With Bob Eberly and Helen O'Connell.....Ink Spots
To Each His Own.....Ink Spots
The Gypsy.....Ink Spots

1st Frankie Laine Mercury Date



Hollywood—This was taken during a rehearsal for new jazz singing star Frankie Laine's first recording date for Mercury Records here. Laine (see *Down Beat*, Sept. 23, '46) was backed by an all-star combo under trumpeter Mannie Klein's direction, with (left to right) trombonist Si Zentner, Klein, Laine, arranger Harry Geller and Don Bonnee. Laine, due for a big buildup from GAC, will be flown to New York Nov. 14 for an appearance with Jo Stafford on the *Chesterfield Supper Club* program.

Recuperating



East Stroudsburg, Pa.—After leaving the Vincent Lopez ork, Gerry Larson was injured in a fall, setting back the start of her career as a single. Gerry received a light concussion and is recuperating here at the home of her parents, 127 Elizabeth street.

New Peaks Don't Satisfy Demand

New York—Reports from the piano and radio industry find production at new peaks, but still lagging far behind demand. Chauncey D. Bond, president of the National Piano Manufacturers of America, said that the piano industry, dormant during the war, is already producing at the rate of 100,000 units a year. Only shortages in hardwood, glue, etc. is keeping the industry from topping the 1929 all-time high of 300,000 units.

The Radio Manufacturers Association reported the output of more than 1,400,000 radio sets for August. This is about 350,000 units over pre-war figures. Console and radio-phonograph production during August approximated pre-war averages, with more than 100,000 sets rolling off the lines.

Ten Years Ago This Month

November, 1936

The men in Little Jack Little's band left him to form their own co-op group, with Mitchell Agres, later to be billed as Mitchell Ayres, fronting . . . Deane Janis, former Hal Kemp and Casa Loma vocalist, went Hollywood . . . Chick Webb, with Taft Jordan on trumpet, was stompin' at the Savoy in Harlem.

The Three T's, Jack and Charlie Teagarden and Frankie Trumbauer, opened at the Hickory House on 52nd Street with plenty of musical luminaries in attendance. John Hammond didn't like it, said it was a waste of talent . . . Casa Loma declared a dividend in four figures at the end of its fiscal year.

George Frazier dug the Tommy Dorsey band at the Aragon in Boston, declared that it was more barrelhouse than Benny Goodman's, praised Max Kaminsky's trumpet and Dave Tough's tub thumping . . . Red Norvo and Mildred Bailey were holding forth at the Blackhawk in Chicago, and Count Basie was at the Grand Terrace, first stop on the trip from Kaycee to fame.

BC was playing at the Pennsylvania in Gotham, with Lionel Hampton featured in the floor show and Gene Krupa on drums, natch . . . Jack Pettie, Rod Kless, Boyce Brown and Paul Mares held a jam session on a Sunday afternoon at the home of Jack Stewart in Evanston. Squirrel Ashcraft was there! . . . *The Way You Look Tonight* was the top tune on discs, radio and in sheet sales.

Some Press Releases Aren't For The Press

New York—*Down Beat* doesn't like to make a practice of bringing guys down front, but a recent release from flacker Al Mernit, drumming for Red Allen's recent return to Kelly's Stable on 52nd street, stopped the *Beat* cold. It read in part:

"Red Allen's musical prowess is no accident. His father, Red Allen Sr., who was responsible for his son's musical background, is the originator of the first dixieland jazz band in New Orleans which included such greats as Louis Armstrong, Bunk Johnson, Earl Hines and many others.

"Featured with Allen is trumpeter J. C. Higginbotham, who recently won a series of important musical polls."

Flack's Timing Off

To bone up a little on jazz history the first dixieland jazz band in New Orleans is generally credited by most jazz historians to cornetist Buddy Bolden, who had gained fame as "king" before the turn of the century. King Bolden, historians further report, was committed in 1907 to the East Louisiana state hospital. This should leave Louis Armstrong out of the first dixieland jazz band in New Orleans as Louis was born in 1900 and was known to actively enter the field sometime before 1920 when he joined the Kid Ory band replacing King Oliver, who had left for Chicago.

The mention of Bunk Johnson comes closest to the truth. After Bolden had been confined to the hospital, some of the boys in the band formed the Eagle band and later Bunk joined this band as cornetist, some historians contend. He is quoted in Frederic Ramsey Jr. and Charles Edward Smith's *Jazzmen*:

" . . . and so I . . . went on with King Bolden in the year of 1895 . . . I was the only young one in the band, in short pants."

Earl Hines Wasn't Around

And, Earl Hines was born in Pittsburgh in 1905 and got his piano start in Chicago.

Henry (Red) Allen Sr. was first known in New Orleans for his work in a marching brass band rather than a jazz band. Worst of all is that no one can remember a trumpeter J. C. Higginbotham, who ever won a musical poll. Of course, there is a J. C. Higginbotham who has copped a few ribbons on trombone.

—TON

No Candidate, Feinberg Says

New York—Squelching all rumors, William Feinberg, former secretary of AFM Local 802, currently an exec with General Artists, issued a mimeographed statement saying he positively would not run for the 802 presidency in the December elections.

Talk was that the Blue Ticket, incumbents at the local, were trying to draft Feinberg to fill in for Jack Rosenberg, who died some months ago while president of the musicians' group.

Ess or Cee?

New York—You know the one about I-Don't-Care-What-You-Say-Just-Spell-My-Name-Right. Here's a guy who isn't even that particular. He's Gene Sedric, tenor man formerly with the late Fats Waller, now with his own band at The Place. Gene says he spells Sedric with an S, but that his mother liked it with a C. Some of the posters at The Place use an S, others a C. The New York staff of *Down Beat* prefers an S, the Chicago staff a C. In Europe it's C all the way. So that record collectors won't have troubles with their card index files, Gene figures he might start a campaign in favor of the C (which has become most common). But Sedric or Cedric, he doesn't really care . . . just so long as it's in there.

Small Combos Leap In Philly

Philadelphia—Devoted to the jazz idiom, there is no mickey mouse to the music being offered up by new combos being whipped together by the swing addicts around town. Special interest is being shown in the unit formed by Harry Polk, gitman who traveled with the King Cole Trio while Oscar Moore convalesced. Together with Walt Williams, guitar man with the recently-disbanded Three Peppers, and Charles (Slim) Lee, whose walking bass sparked units of his own, Polk formed a trio adding Peggy Thomas, vocal lovely once with Louis Jordan, doing just that.

Sammy Price, the boogie ivory massager, bowed with a small band at the Midway Musical Bar, bringing in Johnny Acea on trumpet; Skeets Marsh, Jr., on drums; Vernon Isaacs playing alto and Stanley Gaines, son of maestro Charlie Gaines, Sr., on bass. Acea creating the arrangements for the combo.

Jimmy Oliver, one of the top tenor men around town on the Don Byas kick, finally came out of hiding with a right tight unit that cut heavily into Illinois Jacquet's Five at Bob Watts' Zanzibar. Still holding down the spot after Jacquet helped attract attention to the swing spot, Oliver has Butch Ballard, formerly with Cootie Williams, on drums; Al Rucker slapping the bass and John Berry stroking the Steinway.

Down Beat covers the music news from coast to coast—and is read around the world.

Ray And Dee Set For Sherman



Chicago—Ray Anthony's the guy with the trumpet, Dee Keating the lovely lass at the microphone, Eddie Slejo on baritone sax and, in the background, Dick Farrell on drums. This quartet, along with the rest of Anthony's 19-piece band, of course, take over the bandstand at the Hotel Sherman's College Inn this Friday (Nov. 8) for a four-week stay. Band will be heard over CBS while there.

Posin'

by Bill Gottlieb
THE POSER

In thirty years, the average size of popular orchestras has increased from six pieces to about 18, with some bands far larger. Will this trend continue in the near future?

THE POSERS

"Newer" Orchestra leaders.

Jumped push-bike and pedaled to Paramount to corner King Cole & Stan Kenton. Said Cole, spelling message in Morse code on educated piano:



King

"Right now, the trend is towards small combos. People are getting tired of big-band blasting. Small units can play more places. The take is cut fewer ways, too. Those who already have big bands will, however, stay big. They hear things in terms of big bands and won't be satisfied with less. Kenton would miss a single man. I'd like a big band myself. Piano is too flat an instrument. You need horns to get full emotion, round tones, smeared tones, half tones. But making the change would be bad business for me."

Down two flights to Kenton's dressing room:

It's getting rougher for big bands to get started and to exist. The public has heard so much sad music for its buck—most of it played by big name bands—that it's tough on new groups that may really have something to sell. During the war, antiquated name bands short-changed the listeners and soured them so much that smaller, less expensive bands will begin taking over a larger share of the business.

Got bag of nickels and phoned

Too Beat

New York—Cozy Cole and his Drum Dancers were forced to move from two rehearsal halls, the Amsterdam and Danceland, when the combined violence of Cozy's skin beating and his dancers' foot thumping made things too tough on other acts in rehearsal. Cozy, whose specialty act played the Apollo and Loew's State, is now on tour.

Doris And Three Cavaliers



Hollywood—This is the first photo of debonair Doris Day, probably the best dressed band vocalist in the country during her engagement with Les Brown, that we have run across since she became a single. Seated with her here are Tex Beneke, Dick Stabile and Axel Stordahl.

Henry Wells at Bengasi in Washington:



Henry

dan and King Cole have set the pattern for small units and made them big financial successes. Now they're accepted at auditoriums as well as cocktail lounges. That's for me."

Wound up at Dixon's Steak House where that rare steak, Joe Mooney, leads quartet:

"Can't figure how bands will get bigger. As it is, practically no large band actually uses, musically, the men they have. They're big just to impress audiences with their bigness and volume. And by now, people have had enough of blaring brass, anyhow. You could do more with a big band than a small one. I like arranging for large bands. But there's more fun in trying to get a big sound out of a small group."



Joe

They Finally Proved It!

New York—Three phonograph records seized at the Liberty Music Shop by an agent for the New York Society for the Suppression of Vice were ruled "lewd and obscene" by Magistrate Block of Mid-Manhattan Court. The salesman, Frederick Ayres, was held for trial.

The verdict was given after the records were played on a phonograph before an overflow audience of officials. Day earlier, the excitement fizzled when the phonograph wouldn't work.

Cosmo Records Has Pic Tie-up

New York—Song of the South, new Disney full-length technicolor production based on Uncle Remus stories has a special tie-in with Cosmo records. Cosmo publicity man, Ed Heller, will leave N. Y. for a two weeks of field promotion. Colored plastic records will be sent to jockies and a picture of Uncle Remus will be stamped on labels.

Capitol is also set for a Song of the South album that will feature Johnny Mercer, the Pied Pipers and some of the voices from the film.

Sings For Del



San Francisco—Judith Blair, until recently vocalist with George Olsen, joined Del Courtney in Chicago before he brought his band to the Palace hotel here late last month. Del has not fully recovered from a back injury which hospitalized him for four weeks in the Windy City.

Early Jazz Sponsor Visits Times Square

By EDDIE RONAN

New York—Probably one of the earliest sponsors of jazz concerts in the country, lanky Norm Bobrow last week was in town from his far northwestern haunt of Seattle to scan the local talent lots, inspect the machinery of jazz concerts as handled elsewhere than his own territory and generally rub elbows with the trade.

In 1938, while a student of the University of Washington, Bobrow organized the Husky hot club to sponsor free on-the-campus concerts in an effort to uncover local talent in an area where at the time only canned music predominated. In his first concert, Bobrow used a 12-piece band led by Gay Jones—then fronting a rising campus band—who later came on as an arranger and composer of some note. (Jones' original material and scores are in the books of Lionel Hampton and Freddie Slack. Yet, with many offers, Jones prefers to maintain his home in the northwest.)

Had Early Troubles

The Husky hot club had offered the fourth of its weekly concerts before the effort was blocked. First obstacle was the union's objection to the free use of musicians although no money was being made through the concerts. Second clash was with the university president who banned the hot club on the campus for "having sex connotation" although he admitted his daughter had attended each session. Early in 1939, Bobrow moved the concerts off campus to a hotel ballroom in the nearby university district and put them on a paying basis.

During 1940, Bobrow transplanted his concerts to Seattle's downtown area where he presented five sessions that year. In one of the first concerts, Junior Raglin was featured. Junior later went on to prominence as a member of the Duke Ellington rhythm section.

Presented Hampton

It wasn't until 1941 that Bobrow augmented his local talent with national names. Lionel Hampton, who after leaving Benny Goodman broke in his first big band in Seattle, appeared for Bobrow with his guitarist, Irving Ashby, and one of the best-known contemporary concert musicians—tenorist Illinois Jacquet, who currently is appearing with the Norman Granz troupe.

On Seattle's hottest summer day in history, July 13, 1941, Fats Waller pulled more than a thousand patrons into Bobrow's Sunday session. Eddie Condon later that year in the New Yorker magazine was quoted as basing his decision to offer regular jazz concerts on Waller's impression of the success of the western

What Doesn't Go Into A Jazz Bash These Days!

New York—Beer-barrel acoustics, a never-quiet audience, and an ingratiating but incomprehensible MC highlighted the jazz concert proceedings at the city center Casino October 20, sponsored by the Esquire Jazz Society.

Starred at the proceedings were Sarah Vaughan, who took top honors with *Rain Or Shine, I Cried For You*, and *Don't Blame Me*; Charlie Ventura; J. C. Heard, and about four bars worth of Louis Jordan.

Free lance entrepreneur and Beat staffer, doughty Bill Gottlieb Wced the proceedings at the dowdy Casino, handling all proceedings with such airy lines as his opener, "How do you do, all you relatives and the people who paid to get in!"

Best music spots were the Jimmy Jones piano solos, and a saxman from Weehauken, whose name was lost in the Gottlieb graciously spacious microphone manner.

Besides not knowing whom I wasn't hearing, and gently clobbering the wildly enthusiastic maniacs who cheered anything, the only thing I got for my \$1.85

Who Knows?

New York—Because he was so busy doing shows at the Apollo theater way up on 125th St., Louis Jordan had time only to play about five minutes at the Esquire Society jam session given one Sunday last month. He arrived in the middle of one of those half-hour clambakes on *Tea For Two*, took his coat off, jumped into the middle of things, tore off a half dozen burning choruses and took off. While flying out, he gave his regrets to Beat staffer Bill Gottlieb, who Mced the program, and added: "By the way, what tune was I playing?"

was the bar at the back of the hall.

The bartender didn't announce the brand of Scotch, but then he wasn't billed either. —hal

of the Jimmie Lunceford band on two numbers, *I'm a Heck of a Guy* and *Slot Machine Blues*. Former with an arrangement by Billy Moore is on a Lunceford transcription and both are in the band book.

Although he has a good deal of faith in a score of northwest artists, he has two who he believes "will become great national figures in jazz." One is a 19-year-old trumpeter, Pete Barrington, and the other is teen-aged vocalist Ernestine Anderson.

"In all the years I've associated with jazz," Bobrow told *Down Beat*, "Barrington and Anderson of all the youngsters I've heard have the greatest jazz potential. You'll be hearing of them in the east before too long," Bobrow promised. "They're that great."

Lend Lease Plugger For Work On Tune

New York—Duke Niles of Leeds music professional staff was lent to Duchess music, a BMI licensed pubby, for the plugging of its new tune, *For Sentimental Reasons*. This marks the first time Leeds has extended such an effort for its affiliate company.

Tune was written by Deek Watson and William Best, has been recorded by Eddy Howard, Ella Fitzgerald, King Cole Trio, Dinah Shore and Charlie Spivak, among others.

Spike And Nick Play Fireman



Las Vegas—Spike Jones, the sany, who couldn't pose for a straight photo if you paid him for it, plays fireman here with Nick Stuart, whose band plays in the Hotel Last Frontier. Spike takes his musical circus on tour this month, will be presented by *Down Beat* at the Civic Opera in Chicago on November 24.

Mezz Blows Mess Of Mellow Words

By BILL GOTTLIEB

New York—Really *The Blues* is Really *The Book*. This fast-paced forthright saga of clarinetist Mezz Mezzrow towers over the other biographies, autobiographies and novels about jazz musicians. And for giving an outsider a real feeling about jazz music and especially the artists who play it, it cuts even such classic manuals of hot music as *Le Jazz Hot*, *American Jazz Music* and *Jazzmen*.

The characters in this memoir

—and they range from King Oliver to Gene Krupa—are not just cold lists of recording personnels and superficial meetings. They all jump. Mezz, whose au-



Mezz

tobiography this is, is most alive of all. His episodes with tough kid gangs in northwest Chicago, his learning music during a reformatory stretch, his falling under the spell of the New Orleans jazz giants, his working for Al Capone and the syndicate, his peddling marihuana and smoking opium and taking the horrible cure and going to the can a couple more times... all these things are, thanks to Mezz and his collaborator Bernard Wolfe, told vibrantly and with humor, sharpness and a real literary flair.

Wins Your Sympathy

As with all well written books, *Really The Blues* makes its readers follow the movements of the hero with sympathy, if not approval. It imparts understanding for Mezz during his most sordid moments and for the down-

trodden who shared his lot. It makes perfectly clear the otherwise incomprehensible decision of Mezzrow's to list himself, though Jewish and white, as a Negro on prison records and draft cards.

Like almost every book dealing even remotely with hot music, Mezz's manuscript gives a biased and fragmentary view of jazz. For him the only jazz is New Orleans jazz. He is disparaging of all else; and to this extent his book is cockeyed. Also, he has too much race prejudice, though in his case it's the Negro who's almost always right (his present wife is colored) and the white man who's almost always wrong.

Only Mezz Could Do It

But if Mezz were more catholic in musical tastes, more tempered in his racial biases, he would not have been able to produce a book so intense and animated. A musician who likes many kinds of music, even the best in many kinds of music, could not have stated so eloquently that "A creative musician is an anarchist with a horn, and you can't put shackles on him. Written music is like handcuffs; and so is the pendulum in white-tie-and-tails up on the conductor's stand. Symphony means slavery in any jazzman's dictionary. Jazz and freedom are synonyms." You've got to admit, he makes a helluva good case for the things he believes in.

Though jazz is the prime mover in Mezz's life and in his book, it is far from the beginning and the end of his literary contribution. Possibly more important is the book's value as a rich, honest sociological text. *Really The Blues* is a masterful study of (1) the underworld, (2) the Negro and (3) the fall and rise of a marihuana and opium smoker. Mezz writes about Chicago's toughs with the flavor of a Farrell *Studs* Lonigan novel. He chronicles the society of Harlem Negroes with the detail of an Hrdika anthropological report and should delight the Lynds with his description of life on "The Corner" (131st St. and 7th Ave.) And he tells of his servility to dope with the vividness of a de Quincey chapter in *Confessions Of An Opium Eater*.

Mencken's His Hero

It all adds up to a remarkable bit of Americana and not so one-sided a chronicle as you may believe. After all, the gangsterism of which he writes was a basic ingredient of America in the twenties. The racial issue, to which he's devoted, has certainly been one of the burning problems of the whole world, not just Germany. Even his addiction to dope is symbolic of the moral disintegration now plaguing civilization.

Mezz often states that his literary hero is H. L. Mencken. ("Jazz was only a musical version of the hard-cutting broadsides that a foxy stud named Mencken was beginning to shoot at Joe Public—a collectively improvised nose thumbing at all pillars of all communities...") *The Mercury* (edited by Mencken) gave you the same straight-seeing perspective that muta (marihuana) does... Mencken, who is an ardent student of Americana and vocabulary, should get a big boot out of Mezzrow's authentic description of his America, told in jivey words and filled with out-of-this-world imagery. (When Mezz rode the rods, he told of "digging the riffs the wheels were

(Modulate to Page 5)

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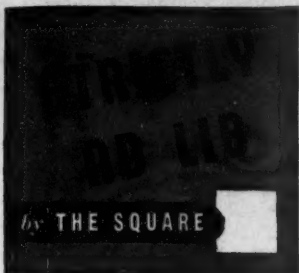
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AT YOUR DEALER'S



Pete Candoli and Shorty Rogers have left the Woody Herman Herd. Chuck Peterson replaces Pete in the trumpet section. . . Jan August, pianist whose platter of *Misirlou* and *Babalu* on the Diamond label is selling out, will gueststar tonight (Nov. 4) on the Chesterfield Supper Club show. . . Tommy Mercer takes Jimmy Saunders vocal spot with Charlie Spivak.

Bob Weitman, manager of the New York Paramount, was presented with a baby daughter by his wife on October 16. . . George Lynch and wife Vickie of Kelly's Stables expect another baby in May. . . Sciatia took Claude Thornhill off the stand for two days. . . Tom Rockwell shook up the GAC staff, with Ben Bodec (and his secretary, Dorothy Carlson), Mort Davis, Harry Santley and Billy Stein all out or due to leave within 30 days.

After two years of featuring top colored bands and acts, the Zanzibar on Broadway will switch to a lily white talent policy. The ops said they have repeated most of the available colored names at least twice, and that draw is fading. . . Perry Como, on lend lease from CBS to NBC for the Chesterfield show, has been renewed for 26 weeks, and Jo Stafford's contract has been extended for 18 months.

Paul Whiteman and Claude Thornhill both are shopping for vocalists. . . Cress Courtney, Duke Ellington's manager, is biting his nails because Duke heard a wonderful singer from Philadelphia and forgot to get the name or address. . . Lena Horne, with the Bobby Sherwood band, opens a five week theater tour on November 8 at the Earle in Philly at 15 goes per week.

Anita O'Day couldn't get together with Lionel Hampton on that record deal, matter of money, and will make a theater tour instead, booked by William Morris. . . Lennie Tristano, Chicago piano flash, has waxed his first ones for Keynote. . . While Art Lund stayed on the coast when the BG band headed east, he is still under contract to the leader and must pacify him before taking other offers. Benny's first Mobligas show was aired from New York on October 28.

Bob Stephens, former Decca exec who has started his own music publishing firm, lost his voice completely some time ago as result of a throat operation. For a gag, he bills himself as "Tacet, Inc. (for 32 bars)". . . Eddie Farley of *Music Goes Round* fame is using a girl drummer, Loretta Pinto, in his band at the Normandie cafe in Orange, N. J.

Decca will boost all output to 75 cents starting December 1, while Victor, Capitol and others will hold a 60 cent top on all pop platters. . . Ray Eberle opened with his new band on October 28 at the Post Lodge in Larchmont.

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Randy's Chirp



New York—After two years with Jerry Wald, Kay Allen is singing now with the band of Randy Brooks, which just closed an engagement at the 400 Restaurant here. Kay's first name band experience was with Red Norvo five years ago.

publishing firm, lost his voice completely some time ago as result of a throat operation. For a gag, he bills himself as "Tacet, Inc. (for 32 bars)". . . Eddie Farley of *Music Goes Round* fame is using a girl drummer, Loretta Pinto, in his band at the Normandie cafe in Orange, N. J.

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Maria Kramer Fighting Will

New York—Maria Kramer, who's behind the music policy of the Hotels Edison and Lincoln, has filed in surrogate's court an unattested document which she wants the court to accept as the last will of her late husband, Max J. Kramer, builder and operator of the hotel chain. The "will," fourth now on file, would give Kramer's widow a larger share of the \$10,000,000 estate than the terms of the other documents.

Kobblers On Road After 4 Yrs. In NYC

New York—After nearly a four-year stand at Roger's Corner, the Korn Kobblers took their novelty band on the road, and tonight (Nov. 4) will appear in Philadelphia. Other stops will include Pittsburgh, Buffalo, Baltimore, Detroit and other key cities before returning to town. Informants reveal the KKs may trek to Hollywood for a flicker commitment in the interim.

The Kobblers were airing approximately five times weekly over the Mutual web from the Corner.

Victor, Capitol and others will hold a 60 cent top on all pop platters. . . Ray Eberle opened with his new band on October 28 at the Post Lodge in Larchmont.

who, dat

ARTHUR ORCHOWSKY

This clarinet playing band leader was born in New York in 1911, first began playing professionally in New Haven, where he spent his boyhood. He joined Austin Wylie in 1930, Irving Aaronson the following year, then began free lancing in Manhattan radio studios. He came into prominence in the middle thirties with his own band, broadcasting from a hall-room in Boston. He entered the navy in 1942 and organized a band which he took to the Pacific area. He has been married four or five times, numbering at least two movie queens among his wives. You know him, of course, as:

Art Shave

Hamp Due At Strand

New York—Lionel Hampton bows his band into the Strand theater on Broadway Nov. 19 following Alvino Rey.

GAC signed Tex Beneke and the Glenn Miller ork for another two years.

Mezz Blows Mess Of Mellow Words

(Jumped from Page 4) knocking out." When he slept in dirty, lousy jails, he said he became "blood donor to a bed bug.")

About that jive-talk of Mezz's. He does sometimes overdo it badly. Take a sentence like: "I'm no sky-pilot, but a creep pad turns into a confession booth as soon as I squat in it—the chicks really run their mouths, some spilling their life histories in my face." That's jazzing the language too much and makes tough reading for the layman even with a glossary in the back of the book.

Minor Inaccuracies

This reviewer has detected minor inaccuracies in the book and has been told there are still others. Unimportant. A little hyperbole is forgivable if the book rings true, as this one does.

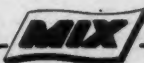
An unfortunate aspect of the book is Mezz's insistence that there is nothing harmful about marihuana. This may well be the truth. But the book will nonetheless give a particularly large shiner to the music business's chronically blackened eyes. Yet, if that's the way Mezz feels there's no way getting around it. The book is certain, of course, to be banned in Boston. But if anything, that should double sales.

Down Beat covers the music news from coast to coast.

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Flo And George Handy Demonstrate Day In Life Of Arranger



Hollywood—George Handy, arranger of note, and his pretty wife, Flo, pose in their home here for some typical daily scenes. In the first panel, George doles a quencher from his milk bar to Jerry Breitman (left), Mrs. Handy and Gabriel

Dell, one of the Dead End Kids. Next, Flo and George dig a little Kostelanetz on their record player. In the kitchen for the third panel, George samples some of Flo's culinary efforts. Finally, they relax with the household pet, Forgetful.



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LOS ANGELES BAND BRIEFS

Al Donahue turned in a surprisingly good first week at the Avodan, the toughest spot in town, despite almost no advertising (Barney McDevitt says practically all available space here was tied by political campaigners). Bob Crosby takes over Nov. 14, with Count Basie on deck for Dec. 10. . . . We look for some confusion in the minds of the cash customers with advent of Orrin Tucker at the Casino Gardens Nov. 13 and Tommy Tucker at the Palladium Nov. 19—but will it matter? . . . Desi Arnaz set for a return date

Lou Busch Gets Transcription Deal

Hollywood—Lou Busch, former band pianist turned recording conductor, has been signed by Capitol Transcriptions to do a series of 24 fifteen-minute platters reviewing the overtures and scores of New York top musical comedies of the past twenty years. The assignment probably will cover a working period of several months.

at Ciro's, following Carmen Cavallaro Nov. 21.

Rene Touset, Latin-American tunesmith, heads band tagged to open new Copacabana. Joe Norman's crew still slated to handle the afternoon sessions (this will be Hollywood's first luncheon dance spot) . . . Billingsley's new spot, which opened recently with the Page Cavanaugh Trio as main feature, was christened the "Bocage" (French—our dictionary says—for a "grove where birds gather").

Jive Jottings

For those who like that relaxed beat we recommend the Waldorf Cellar, down town spot currently housing Pete Daily and Don Owens, piano; Red Cooper, drums; Rosy McHargue, clarinet; Bud Wilson, trombone; and Joe Rushton, bass sax.

At the Club Royale Howard McGhee is building a new home for re-bop assisted by Roy Porter, drums; Earl Echlin, piano; Teddy Edwards, tenor; and Bob Kesterson, bass. . . . And there's the Susie Q, where Barney Bigard now holds forth (with Bobby Clark, trumpet; Ralph Rosenlund, tenor; Frank Davenport, piano; and Joe Chattuck, drums).

Notings Today

Arv Garrison waxed his *Five Guitars in Flight* for Black & White with Barney Kessel, Irving Ashby, Tony Rizzi, and Gene Sargent. . . . T-Bone Walker is off to the Swing Club in Oakland at \$700 per week. . . . The Four Sepia Tones, followed the Eddy Beal Trio at the Streets of Paris, sharing stand with Poison Gardner Trio. . . . Nate Krevitz, an able plug peddler (formerly with Ellington) set up office here to steam U.S. tour of Ray Andrade, Hawaiian Islander.

Sepia magazine did a great job

Vido Musso Into Meadowbrook; Coast Biz Way Off

Hollywood—Vido Musso, the Stan Kenton tenor sax ace, who has been trying to make up his mind whether to return to the Kenton fold or stick with his new band, seems likely to do the latter as he has been signed to follow Harry James into the Meadowbrook Nov. 7.

Musso denied he had told Kenton he would rejoin the band, although up until the Meadowbrook deal came up he was set to throw the towel in and join Kenton at the Paramount in New York City.

Business Falls Off

The Meadowbrook, where business had fallen off alarmingly, even during Harry James stay, is now running only the two-night week-end stint. Booking of Musso is also beginning of their policy to book medium priced bands instead of the big dough recently paid out for James, Goodman, etc.

Other ballrooms in this location have also felt a definite drop in business. Horace Heidt's Trianon start a three-night week-end policy this week-end (Nov. 8) with Hoagy Carmichael set for four weeks. Floor shows will be added in an effort to boost biz.

Aragon Uses Names

The Aragon ballroom is using added name attractions on week-ends to help draw, Cugat and Spike Jones being recent bookings. Jan Garber is the regular band.

The Casino Gardens and Aragon both plan to continue full operations. The downtown Avodan, in the meantime, is ready to close down a few nights per week.

in lining up talent for the recent benefit for ailing songwriter Cecil Carter, with stars like Lionel Hampton and Billy Eckstine donating their time and talent, but as usual, there was very little money for the benefit fund despite a packed house (at \$1.25 a head) at the Club Alabam. Why?

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By Charles Emge

Movie goers who think they have been getting heavy doses of symphonic stuff in those MGM musicals should be warned that Republic's currently-showing *I've Always Loved You* is not the end but the beginning of this trend. Almost every major and minor picture plant in Hollywood has a movie crammed with classics either ready for release or in the making. Warner Brothers has two, *Deception* (Bette Davis at the piano and *Humoresque* (Johnny Garfield with a fiddle) now ready for showing.

I've Always Loved You has only two distinguishing features: the piano recordings by Artur Schnabel, and the fact that for the first time an unseen musical double gets full credit and heavy billing. Republic figured, and rightly, that Schnabel had quite a following and that his name would mean something at the box-office. *A Song to Remember* carried no mention of Jose Iturbi's unseen presence, even though Iturbi, in picture houses at least, has far more pulling power than Schnabel.

Catherine McLeod, who plays piano to some extent, doesn't do as good a job of following the sound track as did Cornel Wilde in *Song to Remember* or Robert Alda in *Rhapsody in Blue*, though neither had ever touched a piano previously. This was probably due to lack of coaching and proper supervision. And she rarely seems to put the required energy into her simulated playing. You don't boom out those bass notes on a piano by laying your fingers daintily on the keys. (I thought I heard a couple of resounding bass notes boom out when there was no finger there at all.)

Philip Dorn does well in his role of the egomaniac musical genius, but as a conductor he reminds me of a headwaiter suddenly called upon to serve the soup—able to do it if necessary but not going to try very hard. But then a lot of big-name conductors handle the baton as though they were serving soup, so let it go.

The selection of musical material is very good—Rachmaninoff, Chopin, Beethoven, Mendelssohn, Wagner (*Tristan und Isolde* music transcribed for piano), Liszt (and, for once, not *Liebestraum*) and Bach.

Note: The boy in the audition sequence at beginning of picture who says he wants to play Debussy is Andre Previn.

Battle Over Movie Staff Orks Loom

Hollywood—Biggest commotion to shake the ranks of local 47 since present administration, headed by president Spike Wallace, went into office, has arisen over the recent AFM agreement setting up staff orchestras to be maintained by independent producers.

A block of studio musicians, led by same group who virtually unassisted by union officialdom, engineered wage increases with the majors, is up in arms over deal set with the Selznick, Goldwyn Indies.

Under this arrangement a 40-piece staff ork does practically all the recording for some 35 indie producers and members of the ork have done almost as much work since Sept. 1, when deal went into effect, as members

of staffs maintained by majors do in six months. Set-up moves free-lance musicians completely out of this field of employment.

Resentment of protesting musicians is aimed not only at J. W. Gillette, the AFM's studio representative here, but also at Spike Wallace, who helped Gillette to put over the pact despite their objections and now refuses to listen to complaints.

Tall One

Hollywood — Cecil Johnson, eight-point bass player with Black-Smith Trio at Susie-Q here, has, after years of search, rounded up band of capable musicians all of whom, like leader, operate at altitudes of five feet and under. Outfit only need catch suitable chirper for vocal spot. Main requirement: she must measure six feet perched on her nylons.



RECORDS

Musicraft is considering credit lines for the much neglected men who arrange music. . . . Nelson Lewis, formerly of the Liberty Music Shop, was put in charge of sales at Disc Records. . . . Will Bradley has signed with Signature and will organize a recording band especially for his platter sessions. His first four sides, one of them called *Etude Brutus*, will be out this week and features radio singer Phil Hanna at vocals. Signature artists Monica Lewis, Ray Bloch and Bobby Doyle have landed radio spots; the first two


on a Friday night, 8 p.m., Mutual sustainer, the last on CBS's Ever-sharp-Shick show.

Mary Lou Williams has waxed a novelty for Victor, *Boogie Woogie Walts!* . . . Coronet Records has signed new distributors to help push their Al Trace Kiddie Album and other features. . . . Mark Warnow has pacted with MGM. First offering will be a four record album called *Broadway Melodies* and will feature a 50-piece orchestra and 16 voice choir.

Keynote has added a Chicago office to its New York-Hollywood set-up. Branch is under Bernie Skidel, Chi record man, and will handle distribution in the mid-west. . . . Stanley Goodman has become Decca's merchandise manager of phonographs and accessories. He replaced Jack Meyerson, now general manager of World Broadcasting, Decca's transcription subsidiary. . . . Lyn Duddy will produce and write the music for an album of *Song Stories*, consisting of three minia-

(Modulate to Page 8)

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Trade Tattle

(Jumped from Page 7)

ture musical comedies. Seventy-three singers, actors and musicians will take part on the sides, which will be issued by Sonora.

Ted Cott, WNEW program director, will produce Merry-Go-Sound kiddie discs for Tone Products. . . . Ralph Benson is National's new flack. . . . Add the State Recording Co. of Newark to your list. . . . Ernie Anderson, who handles the Esquire mag. Jazz Year Book, has engineered special BG platter of Man Plays Fine Piano which will go with Year Book. Condon and Ellington also set to cut tune, written by Joe Bushkin and John De Vries.

Jerry Jerome, ex-BG tenor star, is now musical director for Apollo. . . . National's Herb Abramson planned to L.A. for an Eckstine session and a look-see for new talent. . . . Judy Arlen will record What'll I Do for the De Luxe Irving Berlin album.

LOCATIONS

Evelyn Knight's stint at the Palmer House, Chicago, was continued through Dec. 8. . . . Jimmy "The Face" Butts, ex-Don Redman bassist recently back

from a USO tour of Japan, has formed his own trio at the Esquire Club, Schenectady.

J. C. Heard, Cafe Society (Downtown) band leader, is set at the Josephson spot for six months. Heard has recently taken on Waverly Ivey as p.m. and Buddy Basch, former Beneke advance man, as flack. . . . Johnny Bothwell is set for the Roseland Nov. 25. . . . Les Chanteurs had their options picked up by the 44 Club in Newark.

PUBLICATIONS

New ASCAP members are Jack Brooks, Bill Carey, Murray Cutter, Kenneth Lorin, Alfonso D'Artega, Richard Du Page, Carl Fischer, Johnny Fortis, Ray Gilbert, Ted Klages, Lee Kuhn, Bissel Palmer, Reidy Reid, Joseph Ricciardello, Frank Skinner and Justin Stone. Publishers elected were Caribbean Music, Farrow Music, Fowler Music, George Simon Inc., and Spina-Green Music.

Judge Edward Koch of the Supreme Court dismissed Perry Bradford's action against Southern Music and ASCAP for alleged conversion of some of his songs. . . . Robbins Music announced the formation of the Harry Warren Music Corp., Robbins' adjunct. Charles Warren will be professional manager.

Outside Sidemen



(Staff Photo by Got)

Pinkus, Gilbert C. Pinkus, that is, is the Mayor of 52nd Street. Pinkus has been a doorman on The Street for 16 years and his honorary title is a tribute to his fortitude.

The Big Cigar with the Little Man has outlasted all other of the denizens of Characters' Alley. On a block where the proprietors, themselves, are considered one of the Mayflower Set if they last two years, Gilbert C. is as permanent as the Coleman Hawkins riffs on Body And Soul.

The Pinkus saga started at a joint called the Gang Plank and moved to its present location at the Three Deuces via Dave's Blue Room, 51 Club, Famous Door, Brown Derby, Yacht Club, Bert Frohman's and a handful of other

night club ephemerals. He was there when The Music Goes Round And Round put The Street on the map. He was watching each time the Onyx Club decided to jump from the north side of the street to the south and from the south to the north.

Pinkus thinks The Street is the greatest place in the world. "You'll see anything on The Street. The other day it was Tommy Manville and his wife and his dog. The dog wore a mink coat but the wife didn't; which shows what this Manville guy thinks of his wives." (He's been telling this one for a year now; but it always happened "just the other day.")

Terrific Toothy Tale

"Then there's this guy and his wife. And another guy comes up and says to her 'Hi Toots' and he says—the husband, 'So this guy knows you.' I mean—'So that's what you've been doing.' And he knocks out the other guy's teeth and then he turns around and

knocks out his wife's teeth. "You'll see anything on The Street."

It isn't the music that holds Pinkus to the block. It's the characters who live there and the excitement of night life. He's proud of the fact that celebrities know him and deliberately wait in their cabs until Pinkus opens their door.

Wilson Pays Off

"Every time Earl Wilson passes, he says 'Hello, Mayor, what's new? And Wilson wrote a story on me once and paid me fifty bucks when he did it." (From the staff to the managing editor of Down Beat: Please note.)

His pal, a mountainous fellow named Tiny Von Seggern, who covers the door at the neighboring Club Downbeat, affirmed Pinkus's status among the famous. "Yeah, everybody knows Pinkus."

"You know," Pinkus continued, "anything can happen on The Street. Why, the other day, Tommy Manville and his wife and his dog. . . ."

Philly Schools Have 120 Orks

Philadelphia—No dearth of toolsters for the next generation considering the huge interest in music being manifest by the moppets still in school—and especially in the lower grades. With the local board of education loaning the kids the instruments and providing a crew of 16 tutors rotating around the schools, local school system reported that this year more than 120 bands and orchestras have been organized. In the elementary schools, there are 64 orks alone with a total membership of 1,124. Junior high schools boast 24 orks, while the senior high and vocational schools get music from 18 ensembles and 14 brass bands.

Board of education, which lets the kids keep the instruments until they can buy one of their own, reports that the majority of students become actively interested in music when they reach the fifth grade. However, many students are now receiving instruction in the second and third grades.

Down Beat covers the music news from coast to coast.

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Duke, Woody Concerts Due, Miller Bash So-So Affair

By DON C. HAYNES

Chicago—Town's lucrative concert season continues through the month with three top ones scheduled this month and at least one (Woody Herman) set for next month.

The third *Down Beat* sponsored Duke Ellington concert at the Civic Opera House will be an afternoon and evening affair next Sunday (10th). At press time there was the strong possibility that French guitarist Django Reinhardt would appear in his first American concert with Duke.

Jones, Josh White One

Spike Jones' touring "Musical Circus" will be at the Opera House on the 24th. Josh White will be at Orchestra Hall Nov. 11.

(Two concerts late last month and one yesterday—Nov. 3—were too late to be reported this issue, the Norman Granz' Jazz at the Philharmonic, Oct. 24; Eddie Condon, Oct. 25; and Tommy Dorsey, Nov. 3.)

The Woody Herman date, also sponsored by this newspaper, will be the evening of Dec. 15, at the Opera House.

Heywood Health Bad, Disbands

Los Angeles—Eddie Heywood broke up his band at conclusion of stage stint at Million Dollar theater here. Said he was facing nervous breakdown due to overwork and had been advised to take complete rest for a month or more.

Leonard Hawkins, trumpet, joined Billy Eckstine; Britt Woodman, trombone, joined Lionel Hampton. Henry Coker, trombone, Ernie Shepherd, bass, Keg Purnell, drums, and Ernie Powell, alto, planned to return to New York. It is possible that Heywood may re-organize again there after lay-off.

Gray Into Sherman

Chicago—Glen Gray, now with Music Corp. of America, opens Dec. 6 at the Hotel Sherman, following Ray Anthony. Date is a four-week one.

it isn't. Luckily enough, there has been enough varied bashes this season to let you take your pick and ignore the rest.

Well Arranged

The Miller-Green bill was well arranged and extremely well produced. 22 musicians romping through and playing in ten varied groups was accomplished with an absolute minimum of confusion. Musically it was less satisfactory, yet there was not too much wrong with the affair.

The Opera House, which seats 3,500 people and was less than two-thirds filled, is not good acoustically for small groups, and much of the sound and a good bit of the enthusiasm of the Paul Jordan and Georgie Barnes groups, Jimmy McPartland and Dizzy Gillespie was lost—perhaps in the 15-story fly above stage.

Bechet's soprano work was actually phenomenal, the several tunes on which he was featured were rousing jazz. Also outstanding in the evening's affair was

Stewart Will Leave Krupa

Chicago—Vocalist Buddy Stewart will leave the Gene Krupa band soon after their current Hotel Sherman date ends. The singer, who placed second in the *Beat's* poll last year, will return to New York and concentrate on radio and records, possibly try for a good stage singing role.

Only reason for Stewart's walk was that he was tired of road tours, and desired to be with his family in NYC. There is no replacement named.

Gene Sedric's clarinet and tenor sax, particularly on a slow blues original in the first set; Max Miller's trio and Georgie Barnes' sextet. Unhappy was the finish, when Dizzy Gillespie, who was brought all the way in from New York to play practically nothing,

and Max Miller tangled in an unfortunate display of personalities. The curtain was brought down while the act was still on.

Maintains High Standard

Paul E. Miller's succession of jazz concerts has maintained a very high standard through several bashes, and this, though it didn't come off the way it should have, was certainly much better than previous attempts by most other promoters. Miller will hold his next session at Kimball hall, which is as excellent for jazz as the Opera House is bad, on December 1 with Bechet and Mezz Mezzrow, both in what practically amounts to demand performances. Mezz will even autograph copies of his new book at the affair!

Higher prices (but still under the \$3.60 top) will prevail in order to afford the talent, and a full house is needed, I understand, for PEM to split even. Which is certainly putting on jazz for jazz's sake!



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Rules More Liberal In 10th Annual Poll

Beginning with this issue of *Down Beat*, readers will start their selection of their favorite bands, musicians and vocalists in the Tenth Annual Band Poll conducted by this newspaper.

Because of the change in the publication schedule from a semi-monthly to a bi-weekly, the poll, which heretofore has closed on December 15 of each year, will be closed five days earlier. Ballots must be postmarked before midnight of December 10 to be acceptable.

Rules for voting will be somewhat liberalized this year. In recent previous polls, musicians who were leaders on November 1, or who became leaders during the contest, were ruled ineligible for votes for instrumental chairs in the all-star band.

This year, only musicians who have been recognized leaders of established combinations, large or small, during the year will be considered ineligible for votes as instrumentalists. Those who have worked as sidemen most of the year, only recently organizing their own bands, will be eligible.

A blank ballot, and condensed rules governing the contest, will be found on page 21 of this issue. Additional ballots will be printed in the November 18 and December 2 issues, but voters are warned to utilize only one of the three ballots in expressing their choice, as duplicates will be eliminated.

In the top half of the ballot, readers will select the all-star band for 1946, naming one favorite each for trumpet, trombone, alto sax, tenor sax, baritone sax, clarinet, piano, drums, bass, guitar, arranger, male singer and girl singer.

This is the section in which established band leaders must NOT be named, as they are ineligible. Nor are male or girl vocalists eligible here, unless they have worked with a band during the year. Single singers, like the Crosbys and Sinatras, the Staffords and Shores, may be selected in the second half of the ballot.

The 1946 all-star band, like its predecessors in other years, will be made up of the three top trumpet men in the poll (those placing first, second and third), the three top trombonists, the first and second alto saxes, two tenor saxes, one each on bary sax, clarinet, piano, drums, guitar, bass, arranger, male singer and girl singer.

Other winners to be chosen are the favorite swing band of the year, the fave sweet band, small combo (instrumental), small combo (vocal), male singer, girl singer, King of Corn, and favorite soloist (on any instrument). Obviously leaders may receive votes in this second section of the ballot, but only vocalists who are working as singles, not with a band, may compete.

Much interest will be centered, of course, in the award of the swing band crown, which went to Benny Goodman in 1943, to Duke Ellington in 1944, and to Woody Herman last year in 1945. It probably will not be an entirely three-cornered race this year, since many new hands have come to the front, Stan Kenton and Boyd Raeburn, to mention a couple.

Mark and mail your ballot now to Contest Editor, *Down Beat*, 203 North Wabash, Chicago 1, Ill. Polls close at midnight on December 10 and your vote must be postmarked before that time to be counted. Editors of *Down Beat* will be sole judges of the results and trophies will be awarded to all winners.

Sues Drops Band To Tour With Rooney

Hollywood—Leonard Sues will temporarily disband his new outfit to take the conductor's spot with Mickey Rooney's stage tour-

ing unit. Sues will baton house orks as well as feature trumpet specialties. Connie Haines is included in the tour, which will include Chicago (Oriental theater) Nov. 14; Detroit, Nov. 21; Cincinnati, Nov. 28; Cleveland, Dec. 5. Tour will then swing back

CHORDS AND DISCORDS

Evasion By Condon

New York City

To the Editors: Dixieland might not be, as Davey Tough says, nowhere, but Eddie Condon's "nowhere" answer to Tough's story was more an evasion than a rebuttal. You get more of an idea that dixieland is nowhere from Condon's article than you would from Davey's. Oh well.

George Funke

Duke Again — Tops

Maspeth, L. I., N. Y.

To the Editors: I agree fully with Stan Wheeler (Chords, Oct. 7) on Duke Ellington. I've seen Duke about six times since his opening at the Aquarium here, and would like to go on record as saying that there isn't a band in the whole country that can touch his outfit. He is tops, the whole organization the Jack-of-All.

Joseph Grell

Wilder vs. Borodin

Montreal, Canada

To the Editors: Read your review of a Spivak recording called *Spring Magic* and then listened to same.

I think the tune was by Alec Wilder, who, no doubt, writes good stuff.

Then, thumbing through the score of a string quartet in D major by Borodin, the deceased Russian genius, I was amazed to find that he had pilfered the second movement, almost note for note, from this *Spring Magic*, and had called it *Noturno*. He didn't even give Wilder credit for the original melody.

Ho hum, boys, back to the pit.

Leon Neuss

It happens every other day.

Credit Due Dizz

York, Pa.

To the Editors: Why do so many denounce Dizzy's playing?

I've never heard a musician as great as Dizzy receive so little credit for his work, especially from other musicians.

Every new musician is up against plenty before he wins acclaim, but Dizzy's past that stage and has proven himself a great artist. But why do so many of our better musicians fight to keep him down? Condon, Goodman, Mezzrow have publicly run down his style.

Here are some of the arguments we've heard against Dizzy. He blows out of tune (Eldridge is unforgivingly out of tune on many records). He fluffs too much (so did Berigan). Furthermore, if Dizzy's ideas were simply based on arpeggios, I doubt that he'd fluff either. Then we hear that he doesn't use a legitimate tone. Well, who does? (Since when does a legitimate clarinet tone consist of a vibra-to?) As for playing out of the chord, I suggest we analyze those fat chords behind him before we decide. Finally, we have poor continuity. That has always been Dizzy's greatest weakness in my opinion, but he seems to be overcoming it considerably. Hear his *Our Delight* on Musicraft.

Goodman, Berigan, Eldridge and the others are great, but none of them is perfect. Why should their faults be overlooked and not Dizzy's?

Originally jazz was a combination of musical ideas improvised around a certain chord pattern. I think that Dizzy Gillespie is one of the finest examples of that. Why don't we back him up?

Grant C. Whisler

to the west coast for a Christmas week stand in San Francisco. William Morris office handles.

Room For Two Schools Of Jazz Thought Today

Throughout the ages the minds of men have divided into two thought schools. The individualist, taking a long view, thinking reflectively, has sought the things that benefit mankind not man, that place posterity above popular appeal.

The socialist, an impressionable thinker, one who sees the present moment instead of infinity, has sought the things that benefit the present society, that promote the contemporary welfare.

As in social science, so in art have there always been two sides of the line. This parallel exists, too, in the field of jazz, which is certainly an art form whether the critic chooses to consider it as a part of all music or as an entirely separate entity.

The only real differentiation between jazz and other arts is that jazz is so young. The ancients of jazz are the jazz musicians of thirty years ago. The importance of a jazz performance that has been enjoyed for a few years is equal to that of a painting or writing that has been enjoyed for decades or centuries.

Those who enjoy jazz, then, divide into two classes somewhat similar to the individualists and socialists in politics, the modernists and universalists in art. There are those who hold that change is necessary to progress, that the greatest of contemporaries are generally the greatest of all jazzmen. There are those who hold with the superiority of recorded jazz that has been enjoyed for ten, twenty or thirty years.

New Orleans Approach

The strongest claim for a one track pattern in jazz is the claim for supremacy of New Orleans jazz. These critics who strive after purity in jazz on a parity with "rightness" in classical music want no limitation in score or arrangement; they seek music played with no incentive but the emotion of the musician, they want a decided limitation in instrumentation and harmony.

Jazz fans who preach the urgency of modernity and progress accuse the purists of falling into a different mold than the true form to which an art form adheres. The purists are assigned to the mold of age and decay.

Jazzmen, according to the purists, who do not play in the traditional style are musicians who in varying degrees imitate the New Orleans men, but cloud their performances with scores and arrangements in an attempt to wed jazz and classicism, and with individual sensationalism in the interest of commerce and trade.

Modernism And Change

There are prophets of modernism who are as aggressive as the fans they call the "moldy figs,"

who insist that success in jazz and in every art form lies in constant progress and change. There are ardent scholars in the school of modernism who insist that new styles are as original and no more artificial or imitative than (Module to Page 14)

RAGTIME MARCHES ON

TIED NOTES

DeFRANCESCO — CAMEL — Joseph DeFrancesco, non-pro, to Maxene Caramela, Pittsburgh Oasis nightclub, since her father's death, Oct. 14, in Pittsburgh.

VERNA-CIMINI — Jack Verna, ork leader at Philly's Latin Casino, to Nina Casino, non-pro, Oct. 5, in Philadelphia.

DI RENZI-CECI — Sam De Renzi, Johnny Benson drummer, to Anna Ceci, non-pro, Sept. 29, in Philly.

WAYNE-MYERSON — Allen Wayne, non-pro, to Bess Myerson, 1945's Miss America reportedly rehearsing an 18-piece all-girl band, Oct. 19, in White Plains, N. Y.

NEW NUMBERS

GRAY — A daughter to Mr. and Mrs. Barry Gray, Oct. 13, in New York. Dad is WOR all-night disc jockey.

HEIDT — A son, Hugh Hamilton, to Mr. and Mrs. Horace Heidt, Oct. 7, in Los Angeles. Dad is bandleader and ballroom operator.

FINAL BAR

BUTTER — Herbert Butter, violinist and former conductor of Chicago Philharmonic ork, recently, in Chicago.

WHITRIDGE — John C. Whitridge Jr., 41, vice proxy of Hoopering agency, Oct. 12, at Northport, L. I., from drowning.

WEAVER — Paul Weaver, 57, Cornell university music professor, Oct. 14, at Ithaca, N. Y.

SHUSTER — Ira Shuster, 57, writer of several hit songs, Oct. 10, in New York.

ZAPATA — Prof. Jantonio Zapata, 65, Nicaraguan musician and composer, Oct. 8, in Managua, Nicaragua.

FARMER — Charles A. Farmer, 63, former circus musician, recent movie character actor, Oct. 2, in Los Angeles.

WITTAKER — John R. Wittaker, 69, musician and former vice proxy of Holyoke (Mass.) musicians' union, recently, in Holyoke.

FECHIN — Ernest F. Fechin, 55, cornetist, Sept. 23, in Orlando, Fla.

OLIN — Isaac Olin, 69, retired trombonist, Sept. 23, in Brooklyn.

HERMAN — Han Herman, 60, Czech music professor, Sept. 30, in Prague.

CROCE — Alexander Croce, 86, former musician, Sept. 27, in Philadelphia.

BRYMN — J. Tim Brymn, 66, composer and leader, Oct. 3, in Bronx.

ARONSON — Maurice Aronson, 78, pianist, writer, Oct. 8, in New York.

BUTLER — Herbert Butler, violinist, composer, head of American conservatory of music violin department, Oct. 6, in Chicago.

DILLON — Enrica C. Dillon, 65, teacher and opera singer, Oct. 9, in Harrison, Me.

WING — Shea Moy Wing, 44, Chinese musician, Oct. 21, in New York.

James Cohorts Are All Smiles



Hollywood—Happy, happy James crew! That's Marion Morgan, Harry's new vocal discovery, in the middle, and Pee Wee Monte (left) and Sid Beller (right)—all grins and unbounding enthusiasm. Pee Wee is the director of the James band's fortunes, while Beller is one of the road managers.

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Don Ewell Goes 'Back' To New Orleans Rags

By Sharon A. Pease

"I like any kind of music that is listenable and danceable but I consider this newest 'rage' neither. I think it is, like miniature

golf, just another fad that will die a violent death. It's just too frantic for me—that's why I've gone 'back' (actually forward, I think) to the purer form of American dance music. There's more room for sincere and tasteful improvisation, it offers some semblance of melody to the listeners and provides a sensible tempo to which everybody and anybody can dance." The above quotation is from Don Ewell, talented white pianist with Bunk Johnson, who is considered one of the greatest living exponents of New Orleans style piano. Many people are under the im-

pression that pianists who play in this idiom do so as a matter of necessity rather than choice. That is, that they are not qualified to play the more modern styles requiring greater technical facility and the use of more complex harmony. This is certainly not true in the case of Ewell who is a thoroughly schooled musician and skilled technician, well qualified to play any of the modern styles.

Baltimore Born

Don was born in Baltimore 30 years ago and has spent most of his life in that territory. As a child he showed a natural talent for both music and art, and was given an opportunity to study these subjects while attending high school. He picked up extra money by drawing black and white portraits and playing jobs with small dance bands. He won scholarships in both subjects and after graduation from high school (1934) continued his art studies at the Maryland Institute of Fine Arts and musical studies at Peabody Conservatory where he majored in composition and harmony. During the two years he attended these schools he jobbed with various bands and continued the development of his dance style—Hines and Sullivan being the greatest influences.

After leaving school he played with a trio in Atlantic City then returned to Baltimore and joined the Townsmen, one of the leading local groups. He was with this unit four years and in addition to playing piano wrote many of their arrangements.

Sits In With Bunk

In the meantime he continued to build a record collection and became more interested in the New Orleans school. He had his own trio for a few months in 1941 before going into the army where he played with various service units throughout the next



Don Ewell

four years.

"While in the army I ran onto some Bunk Johnson records," Don recalls, "and was really knocked out by what I heard. I was anxious to hear Bunk play in person and as soon as I was discharged I made a trip to New York where he was playing at the Stuyvesant Casino." During the evening he was invited to sit in with the band. Bunk was greatly impressed with Don's work and insisted that he take part in the Town Hall concert scheduled for the following week. Don has been with Bunk since and they have great admiration for each other's work.

As a style example Don has chosen a portion of *Rumpus Rag*, an original included in the album of solos which he recently recorded for Crescent. It is typical of the rags written by Scott Joplin and his contemporaries of the era prior to World War I. Al-

Beneke Angles For Radio Hour

Los Angeles—Two radio deals, giving the Tex Beneke-Glenn Miller band a full hour of time on the Mutual net, are being set up.

First, starting Nov. 9, puts band on air under sponsorship of army recruiting service at 11-11:30 a.m. (EST) Saturdays. On Dec. 14 unit goes on a commercial, the Johnny Desmond show, on same net during the succeeding half-hour period on Saturdays, providing equivalent of a weekly one-hour show expected to have unusually heavy exploitation factor.

though Don has preserved the ragtime ideals there is evidence that his composition has been influenced by experience with more modern styles. For example the left hand rhythmic variation in measure 3 of the introduction and the harmonic variations in measures 13 and 14 of section B.

Ragtime Style

The most truly consistent original ragtime principle is the manner of performing the left hand—each of the four counts are firm and practically equal dynamically. Counts one and three are full quarters, two and four semi-staccato. These illusive characteristics can best be acquired by listening to and studying authentic performances.

(Next month the column travels from purist New Orleans to dissonant Hollywood where we will pick up an interesting example of another outstanding pianist, Dodo Marmarosa, an exponent of the progressive modernist school.)

Ed's Note: Mail for Sharon A. Pease should be sent to his teaching studios, Suite 715, Lyon & Healy Bldg., Chicago 4, Ill.

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THE HOT BOX

By GEORGE HOFFER, Jr.

Authentic jazz history or even a true depiction of the ways of a dance band have never come out of Hollywood's movieland. Attempts have certainly been made but completely muffled with a sickening impact of glamor designed to appeal to the 12-year-old mind.

Currently the Jules Levy production *New Orleans* is underway with Louis Armstrong, Billie Holiday, Barney Bigard, Zutty Singleton, Bud Scott and Kid Ory taking parts. Charlie Emge is watching the production closely and reporting regularly in his *On The Beat* column. Last issue he indicated the inevitable concert in Carnegie Hall ending will blight what might have a chance of being a fair picture and at least a hint of a true music saga.

In an effort to add some genuine spice to the historical background, Allen M. Zeltzer was assigned the job of finding eighteen jazz records, such as Armstrong's *West End Blues*, *Tiger Rag* and *Mahogany Hall Stomp*. He was almost ready to give it up as an impossible task when Ross Russell sent him to see collector Happy Ruggles. Happy was a musician himself during the late twenties and the early thirties. Now he is a motorcycle policeman and Zeltzer was amazed to find over 16,000 platters. Out of

this enormous accumulation of wax 16 of the 18 wanted records of the New Orleans era were located.

Recording Activity:

John Green of Chicago has made originals by Paul Jordan, Max Miller and Bud Freeman groups for release on Green recordings. Tunes are unusual musically as well as in name. Jordan's *Rumpus* and the Sissy Policeman, Miller's *Blues for Beethoven* and *Fantasia of the Unconscious* and Freeman's *Blues for Peanuts* are included among others.

A movement is underway by several prominent collectors in the New York area to re-issue some rare Okeh's. Listed for release are King Oliver's *Jazz Band Okeh 8148 Room Rent Blues* and *I Ain't Gonna Tell Nobody*. The Original Tuxedo Jazz Orchestra Okeh 8198 *Black Rag* and *Careless Love*, Louis Armstrong Hot Five Okeh 8447 *Irish Black Bottom* and *You Made Me Love You*.

H.R.S. Records is repeating the

Oh, Brother!

New York—A press release from the Max Rogel flackery reveals:

Newest venture of maestro Tommy Tucker is a cologne duo which takes its name *Two Timers* from his vocal quarter. The duo, packaged under Tommy's trademark, consists of two scents, *Sweet for evening wear* and *Swing*, a brisker, headier fragrance for day time use.

Tucker expects to have his new colognes on the market in time for Christmas shoppers.

subscription and dividend plan of the old Hot Record Society. For a fee of twenty dollars a member is entitled to twenty-four records from the current H.R.S. library plus a dividend record. The first bonus record will be two unissued masters made by the Bechet-Spanier Big Four. The tunes are *That's*

A Plenty and China Boy.

Collector's Catalogue:

Ken Cook, Palmer Greave Farm, Salesbury, Near Blackburn, England. Wishes to trade current British records for King Cole Capitols, Art Tatum discs, and Sundry Goodman items. Wants to contact Harry Foster formerly with USAAF.

Ronald Mackie, 25 Viewpark Drive, Rutherglen, near Glasgow, Scotland. Wants jazz on the small company labels.

A. E. Ledger, 7 Marine Square, Brighton 7, Sussex, England. Desires the Lu Watters records on West Coast and Jazz Man labels.

Jerry Sabath, 1216-12 St., Rock Island, Illinois. Handles subscriptions in this country for the English magazines *Pick-Up*, *Discography*, *Jazz*, *Jazzology* and others.

Behind the counter: There was the little gal who wanted a copy of *Does Your Heart Beat Again* by Russ Morgan.

Snub Mosely Takes Unit To Sunnyside, N.Y.

New York—Snub Mosely, who features a bastard horn (slide trombone with a sax mouth-piece), last month opened at the Sunnyside Horseshoe bar, Sunnyside, N. Y., where he will display his unit until December.

Mosely, cited for his USO work overseas, recently was featured in Ken Murray's *Blackouts*.

With Mosely are Bob Carroll, trumpet; Tommie Benford, drums; Ed Slead, bass; Frank Cahill, sax, and Smiley Trotman, piano.

Hamp Adds Men

Hollywood—Before leaving for the east, Lionel Hampton added Britt Woodman, tramist recently with Boyd Raeburn and Eddie Heywood, and clarinetist Jack Kelson to his band.

A Sharp Outfit



Cleveland—Freddie Sharp's neat trio, currently at Chin's, features the leader's guitar, pianist Hank Kohout, (since replaced by Bob Carroth) and bassist Walter "Basie" Breese. Sharp is the ex-Adrian Rollini star, Kohout is a former Red Norvo and Ben Webster 88er, who is now featured at station WHK.

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Room For Two Schools of Jazz Thought Today

(Jumped from Page 10)

the jazz of Storyville.

The time has come to call a convention of critical minds. It is possible that jazz may soon lose its identity, that—as many claim—the disappearance of the conditions which produced the blues and the increasing tendency of excellent jazz musicians to study classical forms will either give popular music a status in the serious music field or produce a new kind of popular music which is unlike either classical music or Negro jazz.

Future Of Jazz

It is much more likely that the jazz of the near future will be all of the modern and big-band variety. This is no proof of supremacy as an art form. A few of the jazzmen of the purely modern school are the greatest technicians popular music has produced. Their performances are not, to many, any more enjoyable than the renditions of New Orleans or dixieland jazzmen. This dozen or so expert jazzmen do not represent the modern school any more than do their thousands of imitators or the thousands of sidemen who contribute nothing to the per-

manence of popular music.

Critics who set Sidney Bechet and Jelly Roll Morton against Johnny Hodges and Teddy Wilson are finding no definition for jazz. They are wasting critical effort in as fruitless an attempt as would be an attempt to evaluate Bach against Toscanini, a caprice in which no critic of classical music seriously indulges. These experts are obscuring jazz so successfully that the millions of new dance musicians have no alternative but to explore the serious field or play according to the dictates of commercialism.

Room For Two Schools

Let us recognize, then, that some are socialists, and some are individualists. There are those who will ever seek after the new and changing, who will this year worship Dizzy Gillespie, Bird Parker and Errol Garner; who last year idolized Charles Shavers, Benny Carter and King Cole; who the year before last knelt at the shrines of Cootie Williams, Johnny Hodges and Teddy Wilson. These are the popular majority.

There are those who enjoy the music of Mutt Carey, George Lewis and Alton Purnell; who mourn the passing of King Oliver, Jimmy Noone and Fats Waller; who still consider Louis Armstrong, Kid Ory and Sidney Bechet the greatest exponents of the jazz art.

There has always been room for two schools of thought in politics and in art criticism. Let us not destroy jazz by an all-out class war.

—Richard G. Harrison



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Rudi Blesh knows music and he writes as a man who loves his subject. Since he has studied his scenes and characters at first hand, *Shining Trumpets* is a fascinating and variegated story. He does not miss any important musical or sociological implications, and he has pro-

duced a book that is simultaneously a solid, factual history and a controversial defense of jazz as a serious art and a significant contribution to American culture.

Best of all, Rudi Blesh takes you into the heart of his subject and tells you the story from the inside, with a healthy zest for all its surging vitality and down to earth reality. After you have read it you will agree that no book like it has ever appeared before.

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Billy May Work For Disney Clicks

Hollywood—Having completed musical arranging and conducting of a forthcoming Capitol album on the new Disney picture, *Song of the South*, Billy May was signed by the movie company to do a similar chore for its exploitation campaign.

Disney was so impressed with May's Capitol waxings, he had Billy do a series of four 15-minute transcriptions on the score to be used in the radio advertising campaign on the picture.

Trouble For T D

Los Angeles—California Decorating Co., local building firm, has filed suit against Tommy Dorsey for \$12,088, assertedly an unpaid balance due for services and materials in connection with refurbishing of the Casino Gardens ballroom. Bandleader had left town when suit was filed and could not be reached for comment.

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Murray Baker Back
With Robbins Firm

New York—Murray Baker, who for 10 years was associated with Robbins music, late last month returned to the Robbins-Metro pubby following two years as professional manager for Burke-Van Heusen.

Switch coincided with the unveiling of the new Harry Warren publishing company under Robbins-Metro handling which sent Bernie Scherer from Robbins to Warren making way for the in-

coming Baker. Charlie Warren, brother of the co-owner, goes west to head the Hollywood

branch. Abe Olman will continue as chief of the Robbins setup.

Ed Hall Leaves NYC

New York—Clarinetist Edmund Hall, six-year leader of the Cafe Society Uptown orchestra, has moved out of the mid-Manhattan nightery to take his band to Boston where he probably will open at Beantown's Savoy ballroom. Eddie South unit replaced Hall.

Lend Lease Marie
Greene To Victor

New York—Signature chanter Marie Greene, on a lend-lease deal, took her vocal talents into the Victor studios recently to groove an album of Rodgers and Hart tunes backed by an orchestra under direction of Lehman Engel.

Marie remains under a pact with Signature where her most recent disc *That Little Dream Got Nowhere* and *Ol' Buttermilk Sky* was cut. Milton Berle will be heard with Marie on the Victor package.

Pied Piper Dispute
Into The Courts

Los Angeles—With attorneys for Pied Pipers and Johnny Huddleston, one-time Piper who alleges he was refused re-admission to the unit on his return from army duty, unable to arrange a settlement, indication is that the controversy will only be settled by court action. Huddleston's suit is now formally on file and awaiting answer by Pipers, after which date for trial will be set.

Ira Shuster
Dies In NYC

New York—Songwriter Ira Shuster, professional manager of Paul-Pioneer music publishing company, died unexpectedly Oct. 10 at his home here after spending the afternoon at the semi-annual meeting of ASCAP in the Ritz-Carlton hotel.

Shuster, who began music writing in 1913 as a member of the Leo Felst staff, became known for his *Shanty in Old Shanty Town*, *That Feeling in the Moonlight*, *I'm Alone Because I Love You* and *I Am an American* among others. Shuster held an ASCAP B classification.

Burial was at Cedar Park cemetery Oct. 12 following services attended by bandleaders and other music biz people. Shuster is survived by his widow and son, Wally, also a member of the music biz.

Phil Moore Writes

Los Angeles—Phil Moore has been signed as arranger and conductor for direction of series of discs featuring Ivie Anderson on Black & White.

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One of the more lovable characters in this crazy business is a trumpet player named Joseph Manone, nicknamed Wingy because an accident during his boyhood in New Orleans robbed him of one of his arms.

Rated as a wild man by his casual acquaintances, Wingy's intimates, guys like Joe Marsala, the clarinet player, know that he is really a sentimentalist and a soft touch for a good sob story.

Wingy is not particularly sensitive about his physical handicap, even gags about it at times. For example, he got a terrific

sunburn on a Long Island beach during his early days in New York with Marsala.

Wingy Changes Voice

"Just ole Wingy's luck," he told Joe. "Here I am with a bad sunburn, and only one arm to scratch it with!"



Wingy

During one period that they were recording for Victor, Wingy told Joe, who was rooming with him at the time, that he had decided to become a good vocalist.

"This here gravel stuff in my voice," he said. "That ain't my true voice. It's the gin that causes that, man! I could stop drinking, clear it up and sing

better than Crosby."

"I'm not sure about the singing," Marsala teased him. "But you couldn't stay on the wagon that long, anyhow."

The Wing fooled him. He went on the wagon 30 days, nothing but coffee and cokes until their next disc session. As they started to cut their first platter, Wingy began to sing in a clear and (Joe says) excellent voice.

Leonard No Like

Leonard Joy came charging out of the control booth.

"What's going on here?", he screamed.

"That's my real voice, man, ain't it wonderful?", Manone replied.

"But it isn't what we want, Wingy, we need that husky quality. You've ruined yourself!"



Joe

was singing like Wingy.

At about the time of his memorable *Ole Capri, On The Isle* recording, Manone signed a contract with Irving Mills, song publisher, personal manager and entrepreneur. This was just before Marsala arrived from Chicago.

Joe Signs Contract

Wingy showed the contract proudly to Joe, who took time to examine it closely. It was an eight year pact, with two eight year options.

"How old are you, Wingy?", Joe asked.

The trumpet player confessed

to 38 years, but Joe figured it was closer to 40.

"Do you know that when you are 65 years old, you will still be playing for Irving Mills?", he said to Manone.

Wingy was flabbergasted.

"Oh, man, we've got to lose this one! Joe, you've got to help me! You're new in town and nobody knows you yet. Come along with me, I want to buy you one of those white hats like the gangsters wear."

Manone Buys Hat

For \$3, at an Adam store, Manone fitted out Marsala with one of the dressy light felts effected by the better mobsters.

"Now you come with me, man," instructed Wingy. "All I want you to do is to set in a waiting room and a look tough."

Wingy parked Joe in the reception room outside the office of Irving Mills. The clarinetist has piercing black eyes, and the view of one, he admits, was obstructed by the brim of his new hat. He folded his arms, looked tough, and waited.

Wingy rushed into the private office of Mills.

"Man, I just came to tell you I don't need no manager anymore," he told Irving. "My brother (that's him sitting outside there) just came up from New Orleans and he's gonna handle all my business. He's been working with that Capone mob back in Chicago and knows all the angles, man!"

Mills gave Wingy his contract.

Mills Gets Wise

Two nights later, Irving Mills walked into the Hickory House on 52nd Street, where Joe Mar-

sala had just opened with his own small combo.

"Hey!", he shouted, pointing at Joe. "Aren't you Wingy Manone's brother, that tough guy from New Orleans?"

"No, I'm Joe Marsala from Chicago," said the leader. "I know Wingy, but I'm not related to him."

Joe kept the hat.

Charles Calvert New KMPC Music Head

Los Angeles—KMPC's headman Robert O. Reynolds, who made himself ridiculous some months ago by banning music of "Slim Gaillard, Harry Gibson and other re-bop musicians" has announced a new music director. He is Charles Calvert, onetime Chicago bandleader who has been KMPC's production manager.

Under Calvert, who at least knows that there is no connection between Slim Gaillard and re-bop music, station's music policy will be broadened to include "melodic swing and melodic jazz selections" though bars are still up against "Frantic types of re-bop music featured by certain musical groups."

Frankie Carle Stays On Columbia Records

New York—Spiking rumors that were flying that he might land elsewhere, Frankie Carle, Columbia's number one platter merchant, resigned with that company. Figures involved were not made public.

Altman To B & W

Los Angeles—Bruce Altman, formerly with defunct ARA platters, has been tagged by Paul Reiner as sales promotion head of Black & White.

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NOTES between NOTES

By Michael Levin

As soon as anybody gets to be a big man in the music business, various of our furry friends pass tales around about his inabilities, charlatanry, and general fakery. There are thousands of stories about the men who actually do Duke Ellington's arranging, write Irving Berlin's tunes, and pound the typewriter for Billy Rose. If they could figure any way to get somebody in the bell of Goodman's clarinet, they would probably work that one too.



For three decades now, there have been small asides to the effect that Paul Whiteman was no musician; that he was a big commercial bum; and very much nowhere as a conductor.

Mix

A couple of weeks ago, I sat in on a programming session for the first Joe Mooney ABC shot, a Monday 10:15 p.m. (EST) series which PW is announcing.

Throughout this session, Whiteman constantly fought to give Mooney anything he wanted in the way of facilities, tunes, and programming. He added that as far as he was concerned, this slow tune-fast tune-parade tempo schedule which delights some radio men was out the window; that Mooney was to be given any type of programming he needed to build a single mood on each show.

Whiteman also added that as far as he was concerned, he wasn't going to shorten any of Mooney's arrangements to fit a time schedule—that if they were good enough to run 12 minutes, he certainly wasn't going to interfere.

If that is a sample attitude of a man who is musically as bad as some of the sharpies say he is, there are a lot of radio men who should get real bad real fast.

Too bad to see the Onyx club, much moved as it has been, disappear completely as a significant name from NYC's Swing Street.

Slated to be a steak house, the Onyx certainly is coming to a prosaic end, having started its career with Louis Prima and every musician in town packing the place 12 years ago.

The Street generally, with the exception of Dixon's, is doing slow business. Some operators say it's a general inflation slump, others feel that the lack of new names over a period of three years has done it.

Managers are constantly asking Beat staffers, "Who do you know that would do business for me?" The answer is of course almost brutally simple: no one.

Not that there aren't good musicians in small towns all over this country. There are—including some kids who would scare the best in the business.

But with present wholesale liquor, food, and salary expenses, plus the prevalent slow trade, the average night club can't afford to wait with a band while it builds.

Given the best musicianship in

Jazz Group Waxes Album



New York—Bernie Leighton, jazz pianist, with three star sidemen recently cut an album for Keynote. Left to right: Trigger Alpert, bass; Dave Tough, drums; Bernie, piano and Hy White, guitar.

the world, and excluding extravagant advance press agency, a new group in NYC will lose too much money for the club hiring it for the first three or four weeks to allow the hippest proprietor in the

Saunders King Shot In Scuffle

San Francisco—Bandleader Saunders King was injured internally recently by a bullet fired by his landlord when the two became involved in an argument over the age of one of two girls King had in his apartment.

King told police he had known the girls about two years and had taken them to the apartment to listen to records. Although King was critically wounded, he was expected to recover following surgery. The landlord was held by police.

The girls, both white, ran following the altercation.

world to keep it on for an additional span of months.

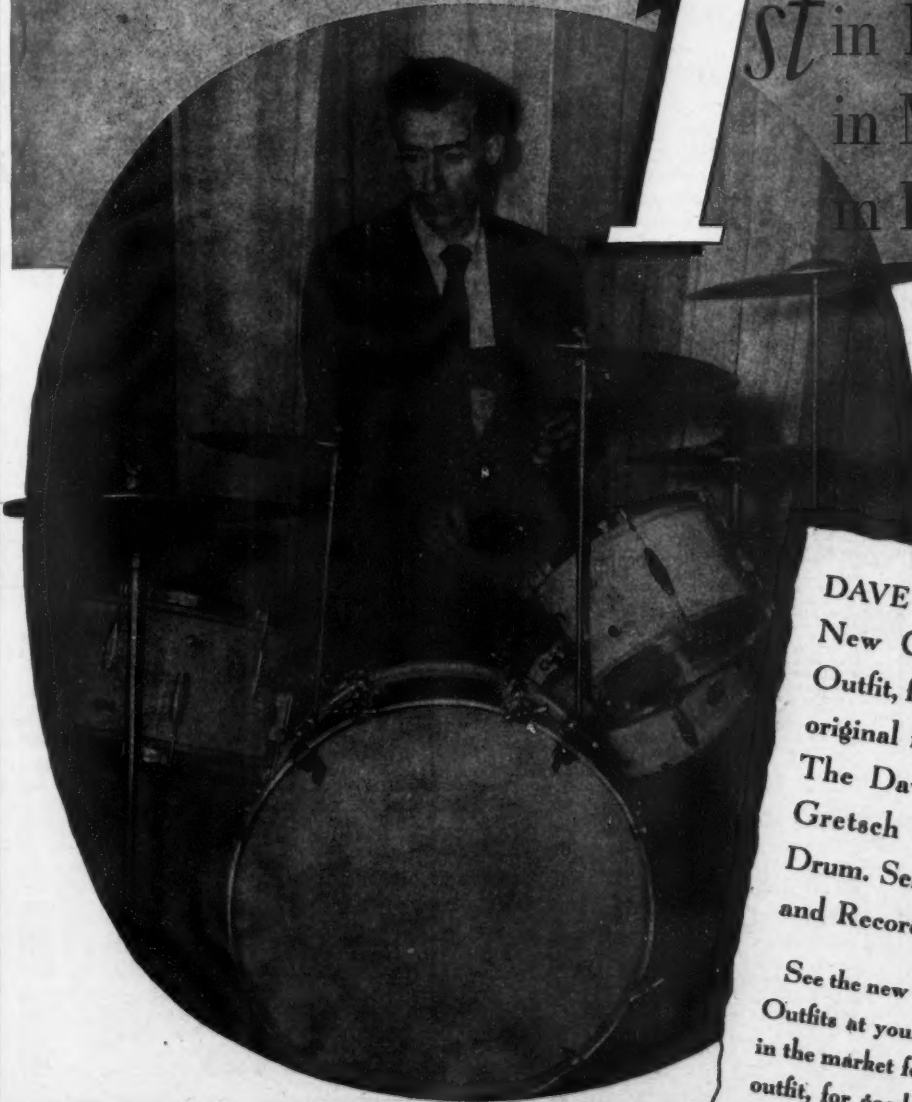
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clear by song titles, were a little square.

In this album he has a John Birks (trumpet) and Shoeless Joe Jackson (piano), not only identifiable in the booklet's pictures as Dizzy Gillespie and Mel Powell, but also says "Birks bears an astonishing resemblance both in style and mien to that of Dizzy Gillespie. In fact they both look alike" and again "the piano... is most closely identified with Benny Goodman's orchestra and Teddy Wilson's style." How now, Norman?

Rhythm, surprisingly, since Lee Young drums, speeds badly. Recording is shallow, makes it difficult to hear what Powell is playing back of Lester Young's tenor. Charlie Ventura opens the second side, with some nice spots but lacking the President's complete fluidity and ability to play no matter what goes on around him. Dizzy's bit uses the same idea heard on the previous side.

Georgia sails, with all riffs unfurled. Both Powell and Young speed together. In this solo at least Powell lacks his usual crystalline phrasing. Follows the Bird Parker with some frenetic reed whistling. The Young solo seems a shade confused in one spot with some question as to the changes. More Gillespie, Willie Smith, Ventura, and the Killian high-C's-my-bottom-note trumpet close things out.

Granz is a colorful character, who, despite the many enemies he's made, has accomplished something in jazz presentation. But if he is going to charge \$3.40 for two records ad lib concert sides or no, they must be better recorded and better jazz than this. (Disc 503)

Pete Johnson

Housewarmin'

Billed as eight sides to celebrate Pete's finding a new pad for himself and his piano, these are blues giving Pete a chance to prove that he can play more than boogie woogie. *JC From KC* is the first long wax shot trombonist Higginbotham has had in a long while. He isn't playing as well as he did six or seven years

BEST BETS

Hot Jazz

Sarcastic Lady
by Eddie Heywood (Signature)

Swing

Muttonleg
by Count Basie (Columbia)

Dance

It's A Pity To Say Goodnight
by Claude Thornhill (Columbia)

Novelty

The Happy Prince
by Bing Crosby and Orson Welles

Symbol Key

♪ ♪ ♪ ♪ ♪ **Tops**
♪ ♪ ♪ ♪ ♪ **Tasty**
♪ ♪ ♪ ♪ ♪ **Pleasing**
♪ ♪ ♪ ♪ ♪ **Boring**

ago. Each of the other sides gives Al Hall (bass), J. C. Heard (drums), Jimmy Shirley (guitar), Al Nicholas (clarinet), Lips Page (trumpet), and Ben Webster a spotlighted waxing. Boys are given a rough time by balance and surfaces. (National 1001)

Don Byas

To Each His Own
Livin' My Life

Restrained blowing on a pop ballad with a flipover a jump harmonic-figured tune. No disc dynamite, but Byas is rarely out of taste. (Savoy 640)

Ray McKinley

Hoodle Addle
Passe

H-A is another of Ray's cleverly vocale boogie-woogie instrumentals. He is one of the few with enough showmanship to get through what has become a thoroughly battered jazz medium. Mundell Lowe, McKinley's excellent guitarist, unfortunately gets only one short bit. This one is actually more vocal than hot jazz. *Passe* is given an Eddie Sauter scoring, unfortunately the grit made it hard to hear what was happening. (Majestic 7207)

Al Hall Quintet

Blues In My Heart
Rose Of The Rio Grande

This is the second record from the same session which produced the excellent *Emaline* reviewed several issues ago. *Heart* is the fine old Benny Carter tune played here with immaculate style by Hall, Jimmy Jones, Dick Vance, Ben Webster, and Denny Best. More of that toney, rhythmic piano by Jones on *Rose*. (Wax 101)

Swing

Slim Gaillard

Slim's Jam
Popity Pop
Dissy Boogie
Flat Foot Floogie
Mean Pretty Mama
Early Morning Blues
Opera In Vout

First six sides were previously reviewed on Bel-Tone Records, while *Opera* is a separate venture for Disc. Co-titled as the *Groove Juice Symphony* and with Tiny Brown's monicker changed to Bam in honor of the departed Slam, this one rages through labels such as *Presto Con Stomp* and *Recitativo e Finale Of Much Scat*. Sides actually are audience takes of *Groove Juice Special* (with the crowd trying to clap off beats) *Flat Foot Floogie* (with a wonderful takeoff on *Big Noise From Winnetka*), and *C Jam Blues* (including a section of *Hines' Boogie Woogie On St. Louis Blues* with the crowd screaming in the proper places). These are among the few sides I

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have ever heard where audience applause and laughter helps the cumulative effect of Slim's sly showmanship. These are not great music, but they're lots of fun to listen to, and Moe Asch was very canny to merchandise them in this form instead of separate sides with the proper titles—not to speak of the royalties you don't have to pay! (Majestic 9001-3, Disc 505)

John Kirby

- ♪ Slowly
- ♪ Move Over
- ♪ Close Shave
- ♪ My Old Flame
- ♪ Desert Sands
- ♪ Campus

With Shirley Moore vocals on *Slowly* and *Flame*, Kirby shows once again that his little band with Russell Procope, Buster Bailey, Clarence Breeton in the front line is an excellent accompanying band. On *Over*, Kirby indicates he may not play the country's greatest swing, but he is never unnecessarily noisy out of tune. *Sands* was the tune Kirby did some years ago for Vocalion. Clarence Breeton's trumpet sounds a little like Frankie Newton on it, while Buster Bailey goes oriental with that classical tone of his. *Campus* is much the same sort of thing as the band used to do in *A Flat To C*. (Disc 621)

Elliot Lawrence

- ♪ Five O'Clock Shadow
- ♪ You Broke The Only Heart That Ever Loved You

First original of Lawrence's to go on wax, *Shadow* moves at the slow romp tempo that Stan Kenton likes to use so much. Lawrence doesn't want to use the sort of dynamic contrast that the piano's Thin Man does for effect, which puts more load on his rhythm section. Trumpet solo by Alec Fila is good jazz; as would be the Harris-like trombone following with a little more definition. Ending is of the sort Shostakovich used in his earlier years: French horn flare up, bassoon on the tonic, and percussion ending. Nothing wrong with the record, but to live up to the build-up, Lawrence has to wax more than this. *You* is a Jack Hunter vocal with soli woodwind figures backing. Second chorus is double-time (where's O'Connell?) with Rosalind Patton. Ending chord will really hang you up—it's the third above the dominant, traditional piano vamp figure for another chorus, which of course ain't there. (Columbia 37084)

Stan Kenton

- ♪ Intermision Riff
- ♪ It's A Pity To Say Goodnight

Piano intro here will remind you of one Edwin Wilcox played on the old Lunceford of *Avalon*. Recording on *Riff* has some of the sharpest highs I've ever heard on wax. With Vido (just returned) Musso, and rarely heard altoist Boots Mussuli the record swings but musically just

Thespian Venture Short Lived



New York—The Bobby Sherwood play, *Hear That Trumpet*, folded its tent after eight performances and faded from the boards of the Playhouse Theater. The critics uniformly panned the play, as written, and threw plenty of bricks at the old-line actors. But all came up with kind words for Bobby Sherwood, Sidney Bechet and, especially, pianist Ray Mayes.

doesn't have as much to offer as many recent Kentons. Reverse should be a tremendous dollars and cents deal for Stan. Get the modulation before the June Christy vocal—hangs on a lone baritone sax. Miss Christy consistently impresses as a girl who can sing rhythm tunes and make them sound meaningful instead of silly—quite some trick when you look at some of the lyrics. (Capitol 298)

Sam Donahue

- ♪ Scufflin'
- ♪ Put That Kiss Back Where You Found It

Wish Sambo would make some of his scores of standards—seem to be far better samples of his swing than this. *Scufflin'* has a spot of good LeFave trombone and Donahue tenor and a brass section that really smacks everything it plays, but the unique Donahue leap ain't around for this one. *Kiss*, a rhythm tune, surprisingly enough does. The big-toned reeds, the shufflin' two-beat, and lugubrious trombones are present and well accounted for. Listen to the last chorus reeds and you'll see why this band swings. (Capitol 293)

Harry James

- ♪ The Beaumont Ride
- ♪ Why Does It Get Late So Early

Just another riff tune is *Ride*. James has been heard to play good trumpet—when he does make something besides ballads, why doesn't he try? *Early* moves with much more effect than have Harry's ballads—so does his chorus, right after my beef about *Ride*! Makes you wonder a little though, when a man with so much musical talent plays so little most of the time. He could play more and probably still make the same amount of money, if the latter is that imperative. (Columbia 37080)

Roy Eldridge

- ♪ Tippin' Off
- ♪ Hi Ho Trailin' Bootiehip

Tippin' is a Buster Harding ensemble score, as is *Bootiehip*, but the latter really walks! Thing that's especially pleasing about it is that while it isn't the greatest playing he has ever done, it's the first record Eldridge has made in

some time which sounds as though he wanted to play. (Decca 23637)

Charlie Shavers Quintet

- ♪ She's Funny That Way
- ♪ Dizzy's Dilemma
- ♪ Broadjump
- ♪ Serenade To A Pair of Nylons

It's only fair to report that while *Way* is so terribly off center that you can hardly tell what key Charlie is singing in, the surfaces are the quietest any record company has put out this month. Quintet backing is from T. Dorsey's band. Shavers plays good open horn on *Way* until the end when he gets too sensational. *Dilemma* sounds like one of the Gillespie figure tunes with Buddy De Franco (clarinet) taking one fast before Shavers starts out to show Dizzy ain't the only guy with technique and ideas. Johnny Potaker's piano is hollowly balanced, and he sounds a little short on ideas. A chase chorus between clarinet and trumpet leads into the inevitable unison ending and suspended thirteenth piano chord.

Broadjump is the sort of chicky jazz Charlie used to play when he was with Kirby. De Franco plays an excellent chorus, followed by high register Shavers. *Nylons* has probably the best Shavers of the four sides, the best riff figure, and a soulful De Franco chorus. For a little guy, Shavers certainly gets an enormous tone on high ones. (Vogue 754-5)

(Modulate to Page 20)

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(Jumped from Page 19)

Count Basie

!!! Muttonleg
!!! Fla-Ga-La-Pa

Muttonleg, taken fast, sounds like the old Every Tub. For once Count is playing rhythm with both hands. Solos by Buddy Tate

(who still plays a little like Herschal Evans), Rudy Rutherford, Emmett Berry, and Illinois Jacquet carry out the most frantic side from Count in moons. Jackie even squeals on the end to keep everybody happy. Pa, the tale of the guy who met her in Florida kissed her in Georgia, married her in Louisiana, and settled in Pennsylvania is sung capably by Ann Moore, but the song for my dough still belongs to Timmie Rogers. (Columbia 37093)

Earle Spencer

!!! Bolero In Boogie
!!! Production In Melody

Billed by its recording company

as the rage of Hollywood and the band of 1946 this young coast band turns out two sides influenced in mold by the Kenton band. Boogie starts out with straight bolero rhythm with the old boogie figure from Yancey's Special while military band-voiced clarinets play lead theme against piano. Both rhythms are dropped for straight four during the brass chorus. There is some excellent sax and a trumpet phrase played with the same echo chamber effect that Chico Alvarez uses with Kenton. Production is just that, and while there are some skillful effects in it, I'm beginning to wonder if "economy" as a word is missing from more than just Wall Street. There's a snatch of trombone a la Britt Woodburn, and some good tram unison writing. For a first, this is grade-A. (Black and White 795)

Buddy Rich

!!! Desperate Desmond
!!! You've Got Me Crying Again

Desmond demonstrates the power and enthusiasm of the Rich drumming. He communicates vitality to every member of the band. The surface on this side was literally so bad that with a weight on the pickup head, it was still hard to hear what the band was playing. Pretty tram-tenor intro on Again. Dottie Reid's phrasing goes well—can't tell about the quality because of the sand Berle Adams poured on the record just before it came off the mold. (Mercury 2060)

Herbie Fields

!!! Jalousie
!!! Among My Souvenirs

Victor recording director Oberstein obviously had a field day on this one: it follows his pet formula of solo instrument against tom toms which he used with Shaw. There are even passages in here which resemble the latter's Indian Love Call. But not only will this one grab handfuls of nickels, listen to the amazing bite Fields gets with a soprano sax, both with ensemble and alone. There's a jagged senuosity to his tone that in this day and age of over-broad tones on reeds should go well. Last part of the side shows Herbie's brass section can hit with a wallop,

and that he can play highs on clary too. Among indicates the Fields reed tone isn't the most legitimate but he certainly has plenty of unclashed ideas. (Victor 20-1961)

Glen Gray

!!! Blue Rhapsody
!!! Just An Old Manuscript

Blue, scored by Bill Challis, starting with the Rhapsody clary run as played here by Fats Danials is the tune Glen has been using in theaters. Middle section is devoted to another tom-tom clarynet duet which no matter how well you play it got a good working over from Krupa and Goodman seven years ago. With best to Fats, a nice guy, just not enough happens on this disc. Band itself sounds heavy. Just is a Don Redman affair, sounds very much like a rift Sy Oliver scored for T. Dorsey. Band makes a better showing on it, with respect to feeling and rhythm. (Decca 18918)

Dance

Tommy Dorsey

!!! That's My Home
!!! Gotta Get Me Somebody To Love

Home has much the same twist TD put on The One I Love some years ago. Dorsey workhorse Stuart Foster does the vocal. Love has much flute work at the start and the Dorsey pumphandling first chorus. Gotta hand it to the TD—he's been doing this for ten years now, and it is still commercial and musically acceptable. (Victor 20-1958)

Benny Goodman

!!! My Blue Heaven
!!! Put That Kiss Back Where You Found It

This is another one of those Art Lund vocals as per Blue Skies. Interesting that BG is one of the few leaders who takes plays tunes at this particular "walk 'em, Joe" tempo. Lund sings the reverse in a fetching Gay 90's manner, while Cutty Cutshall joins the band on a tram bit. Goodman reeds are standout for brilliance and quality—something he never misses on. (Columbia 37091)

Claude Thornhill

!!! If You Were The Only Girl
!!! It's A Pity To Say Goodnight

Girl has the massed clarinet-horn effect with which Claude made his original band rep. Vocal by Buddy Hughes has one rough spot where he comes down from a head tone to sing "today"—otherwise it is distinctive and competent singing. Same routine on Pity. (Columbia 73092)

Vocal

Les Brown

!!! My Serenade
!!! The Best Man

Man is another of the Butch Stone comedy vocals about the trials and tribulations of man with woman—he's been doing them for years. Serenade is prettily done—sung by Jack Haskell. (Columbia 73086)

Dinah Shore

!!! Who'll Buy My Violets
!!! I May Be Wrong

It would really be pitiful with the thousands of dollars that are being spent on promoting this record if it were bad. It isn't because Dinah has good quality of tone no matter what she sings—though in this case her French accent is not of the best. Last chorus gets the words shifted to "ultra-violets" per the ad campaign. Wrong, currently being revived, is best adapted to an Anita O'Day voice, rather than Dinah. Her rhythm singing is just a bit mannered. (Columbia 37140)

Francis Langford Lee Wiley

!!! Baltimore Oriole
!!! I've Got You Under My Skin

Both these songs are revivals, Oriole basing its sales claim on the whistling by Hoagy Carmichael and the Langford torching. Listen to how dated the Victor Young accompaniment to Miss Wiley sounds—though it was probably dated when it came out in 1936. (Decca 29216)

Novelty

Bing Crosby—Orson Welles

!!! The Happy Prince

If you've been getting smothered lately in record stores with scads of children's albums by everybody from Artie Shaw through Ronald Coleman by way of Gene Kelly, try this one on your small son. It's the Oscar Wilde fairy tale with a Bernard Herrmann score, and in very much better taste than practically everything else being turned out for the Christmas rush. (Decca DA 420)

Bing Crosby and Fred Astaire

!!! Blue Skies

Don't miss this show album. Many of the complete score albums that Decca turns out have rotten tunes thrown in with the good. This one is no exception—but it does have Crosby and Astaire in what may very well be his last wax appearance. Astaire may be no singer, but even on wax, his personality comes through. (Decca A 481)

Bauduc, Lamare Combo

Los Angeles—Ray Bauduc and Nappy Lamare have combined forces to take a new combo into the Club Algiers, eastside spot which has featured Wingy Manone.

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Clarify Various Rules Of The Beat's Band Poll

Chicago—With the rules this year for the poll greatly liberalized, voting should be on a much keener basis with several star musicians now eligible in the competition.

All musicians are eligible who are currently working as sidemen or who have for several months of the year worked as sidemen in either large or small combos. Only leaders of definitely established bands are now ineligible as instrumentalists.

It should be made clear, however, that those who have been in previous polls and this year have come up as leaders with large bands or combos are not eligible in the voting. Thus new band leaders such as Charlie Ventura, Herbie Fields, Johnny Bothwell, Tex Beneke and Rex Stewart are not eligible, nor are combo leaders such as Eddie Condon, Les Paul, Eddie Heywood, Slam Stewart and, of course, Nat Cole. As in past years, Good-

Woodside, N. Y. Club Starts Name Bookings

New York—Gal pianist Basil Spears, who recently finished filming a new movie, *Boy What a Girl*, late last month opened at Hal Winter's 22 club in Woodside, N. Y.

With Miss Spears is the Madhatters trio featuring Lin Proctor on vibes. Winter is looking to book Coleman Hawkins, Savannah Churchill and the Brown Dots later in the season.

man, the Dorseys, James, Duke and the like are not eligible as instrumentalists.

By Oliver, TD arranger who during the year has been the band leader of the *Endorsed By Dorsey* radio program, is also ineligible because of his association with the program. So also is Axel Stordahl, Sinatra's conductor-arranger, and featured on Sinatra's radio show.

Confusion On Vocalists

The distinction in the vocalists' classifications has occasionally led to some mis-voting. Vocalists actually singing with dance bands, as an established part of the unit, should be voted for as "singers with bands",

Contest Rules

Send only ONE ballot. All duplicate votes will be eliminated.

In selecting your all-star band, do NOT vote for musicians who were recognized band leaders during the year, and vote ONLY for girl and boy singers actually working with a band as vocalists.

DO vote for band leaders in the swing or sweet divisions, and as King of Corn or as favorite soloist (if you wish).

Under the heading, "Favorites of 1946", vote ONLY for male and girl singers who are NOT identified with a dance band now, but who are working as singles.

Every living musician is eligible.

Mail your ballot to Contest Editor, *Down Beat*, 203 North Wabash, Chicago (1), Ill., to be postmarked before midnight, December 10.

while all other singers should receive votes only in the "not with band" classification. This will affect strongly the girl singers, as about two thirds of the vocalists who placed in last year's "with bands" results are now on their own. Anita O'Day, Fran-

Wayne, Doris Day (1-2-3 in the voting), Lily Ann Carol, Peggy Mann, Georgia Carroll, Irene Daye, Dinah Washington, Ruth Gaylor, Anita Boyer, Imogene Lynn and Martha Stewart are no longer singing with bands.

Male singers, for some reason or other, did not have anything like that turnover. Vocalists who have been with bands most of the year and just recently left—Art Lund, Buddy Stewart, etc.—should still be voted for in the "with band" classification.

Men Now Eligible

Musicians ineligible last year but among those who can be voted for in this year's poll because of the new rules or because they no longer front bands will include, in part, Charlie Parker, Bunk Johnson, Ben Webster, Roy Eldridge, Muggsy Spanier, Cole-

man Hawkins, Trummie Young, Jess Stacy, Eddie Miller, etc.

Ballots must be submitted to Contest Editor, *Down Beat*, 203 North Wabash, Chicago 1, Ill. by midnight December 10. Only the ballot form printed in *Down Beat* can be used, and each voter is limited to one ballot.

VOTE HERE!

For your favorite musician and band and send your Selection to Contest Editor, *Down Beat*—203 N. Wabash, Chicago (1), Ill.

PICK YOUR ALL-STAR BAND

(Do Not Vote for Band Leaders Here)

- Trumpet
 - Trombone
 - Alto Sax
 - Tenor Sax
 - Baritone Sax
 - Clarinet
 - Piano
 - Drums
 - Bass
 - Guitar
 - Arranger
 - Male Singer
 - Girl Singer
- (Vote Only for Singers Who Are Working With Bands as Vocalists)

YOUR FAVORITES OF 1946

(Leaders Are Eligible for Votes Here)

- Swing Band.....
- Sweet Band.....
- Small Combo (3 to 8 pieces).....
(Instrumental)
- Small Combo (Vocal).....
(Trios & Quartets)
- Male Singer.....
(NOT working as a band vocalist)
- Girl Singer.....
(NOT working as a band vocalist)
- "King of Corn".....
- Favorite Soloist.....
(Best instrumentalist, leader or sideman, and regardless of what instrument he plays)

Your Name.....

Street Address.....

City..... State.....

Professional Musician? Yes ☐ No ☐ N

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Where the Bands Are Playing

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A
Abnett, Dick (Pere Marquette) Peoria, Ill., h
Anderson, Wally (Sherman's Cafe) San Diego, nc
Anthony, Ray (Sherman) Chicago, Opng.
11/8, h
Armstrong, Louis (Goldwyn Studios) Hollywood
Arnaz, Desi (Bob Hope Show) NBC, Hollywood; (Ciro's) Hollywood, Opng. 11/21, t

B
Barnet, Charlie (Million Dollar) Los Angeles, 11/12-18, t
Barron, Blue (Edison) NYC, h
Basie, Count (Million Dollar) Los Angeles, 11/5-11, t
Benete, Tex (Orpheum) Omaha, Neb., 11/8-14, t
Benson, Ray (Statler) Detroit, h
Bishop, Billy (On Tour) FB
Bloom, Walter (On Tour) FB
Bothwell, Johnny (Monticello) Norfolk, Va., h
Bradshaw, Tiny (On Tour) MG
Brandyne, Nat (Statler) Washington, D. C., h
Brooks, Randy (Apollo) NYC, Clng. 11/7, t
Brown, Les (Capitol) NYC, t
Browne, Henry (400) St. Louis, Mo., Clng. 11/14, nc
Byrne, Bobby (On Tour) GAC

C
Calloway, Cab (Palace) Youngstown, 11/4-6, t; (Paradise) Detroit, 11/8-14, t
Campbell, Hal (Adams) Phoenix, h
Carle, Frankie (Paramount) Toledo, 11/7-10, t; (Palace) Columbus, 11/11-13, t; (Palace) Cleveland, 11/14-20, t
Carlyle, Russ (Blackhawk) Chicago, nc
Cassell, Allyn (Trianon) San Diego, h
Cavallaro, Carmen (Ciro's) Los Angeles, nc
Claridge, Gay (Chez Paree) Chicago, nc
Coleman, Emil (Waldorf Astoria) NYC
Cool, Harry (On Tour) WMA
Courtney, Del (Palace) San Francisco, h
Crosby, Bob (Avadon) Los Angeles, Opng. 11/12, h
Cugat, Xavier (On Tour) MCA
Cummins, Bernie (Martini) Chicago, nc

D
Davidson, Ose (Rio Cabana) Chicago, nc
Davis, Johnny "Scat" (Band Box) Chicago, Opng. 11/8, nc
Donahue, Al (Avadon) Los Angeles, h
Donahue, Sam (Terrace) Newark, Clng. 11/11, h
Dorsey, Jimmy (Chase) St. Louis, Clng. 11/7, h
Dowell, Saxie (On Tour) GAC
Dunham, Sonny (On Tour) GAC

E
Eckstine, Billy (On Tour) WM
Elegant, Les (Arcadia) NYC, Clng. 11/8, h
Ellington, Duke (On Tour) WM

F
FloRito, Ted (Stevens) Chicago, h
Flaherty, Buddy (Trianon) Philadelphia, h
Flint, Emil (Paradise) Chicago, h
Foster, Chuck (Bill Green's Casino) Pittsburgh, Clng. 11/14, nc

G
Garber, Jan (Aragon) Ocean Park, Cal., h
Gillespie, Dixie (On Tour) MG
Goodman, Benny (400 Rest.) NYC, nc
Gray, Glen (Plantation) Dallas, 11/8-15, nc

H
Hampton, Lionel (Strand) NYC, t
Hawkins, Erskine (On Tour) MG
Hayes, Sherman (Bismarck) Chicago, h
Henderson, Fletcher (Dal'ia) Chicago, nc
Herbeck, Ray (Schroeder) Milwaukee, Opng. 11/5, h
Herman, Woody (Worth) Ft. Worth, 11/7-10, t
Hines, Earl (Rio Casino) Boston, Clng. 11/8, nc
Howard, Eddy (Casino Gardens) Ocean Park, Cal., Clng. 11/14, nc
Howell, Buddy (Plantation) Mt. Vernon, Ill., nc
Hudson, Dean (Roseland) NYC, h
Hutton, Ina Ray (Band Box) Chicago, Clng. 11/9, nc; (Tune Town) St. Louis, 11/16-17, h

I
International Sweethearts of Rhythm (On Tour) JG

J
James, Harry (Meadowbrook) Culver City, Cal., nc
Johnson, Buddy (Riverside) St. Louis, nc
Jordan, Louis (Paradise) Detroit, Clng. 11/7, t
Jones, Don (Washington Inn) Mamaroneck, N. Y., nc
Joy, Jimmy (Pappy's Showland) Dallas, nc
Jurgens, Dick (Trianon) Chicago, b

K
Kaye, Sammy (Walnut Grove) Baltimore, 11/7-20, nc
Kenton, Stan (Paramount) NYC, t
Kirk, Andy (Howard) Washington, 11/8-14, t; (Royal) Baltimore, 11/15-21, t
Kisley, Stephen (Edgewater Beach) Chicago, h
Krupa, Gene (Palace) Cleveland, 11/7-13, t; (Albee) Cincinnati, 11/14-20, t

L
LaBrie, Lloyd (Club Castle) Bayville, La., 11/4-17, nc
LaSalle, Dick (Baker) Dallas, Clng. 11/7, h
Lawrence, Elliot (On Tour) GAC
Lewis, Ted (Latin Quarter) NYC, nc
Lombardo, Guy (Roosevelt) NYC, h
Lombardo, Victor (Chase) St. Louis, Opng. 11/8, h
Long, Johnny (Vogues Terrace) McKeesport, Pa., Clng. 11/14, nc
Lopez, Vincent (Taft) NYC
Luncheon, Jimmie (Rio Casino) Boston, Opng. 11/10, nc

M
Martin, Freddy (Ambassador) Los Angeles, h
Mason, Sully (Randevu) Salt Lake City, Utah, Clng. 11/9, nc
Masters, Frankie (Blue Moon) Wichita, Kansas, 11/5-10, nc

M
Mays, June (Prevue) New Orleans, nc
McIntyre, Hal (National) Louisville, 11/7-13, t
McKinley, Ray (Stanley) Utica, 11/5-7, t
McKinley, Phila., 11/15-21, t
Millinder, Lucky (Regal) Chicago, Clng. 11/7, t; (Apollo) NYC, 11/15-21, t
Monroe, Vaughn (Commodore) NYC, h
Morgan, Russ (Biltmore) Los Angeles, h
Morrow, Buddy (Terrace Rm.) Newark, Opng. 11/12, nc

N
Nagel, Freddy (Palmer House) Chicago, Clng. 11/7, nc
Oliver, Eddie (Mocambo) Los Angeles, h
Oliver, George (New Yorker) NYC, h

P
Pablo, Don (Palm Beach) Detroit, nc
Pastor, Tony (Topper Club) Cincinnati, 11/8-10, nc
Paxton, George (On Tour) JG
Pearl, Ray (On Tour) FB
Pettit, Emil (Versaille) NYC, nc
Phillips, Buddy (Plantation) Houston, Clng. 11/8, nc
Prima, Louis (RKO) Cincinnati, Clng. 11/6, t; (Keith) Dayton, 11/7-13, t

R
Reid, Don (Troadero) Evansville, Ind., Opng. 11/15, nc
Reisman, Lee (Beverly Hills Country Club) New Orleans, nc

S
Scott, Raymond (Tune Town) St. Louis, 11/8-10, b
Snyder, Bill (Radisson) Minneapolis, h
Spivak, Charlie (Pennsylvania) New York City, h
Stone, Eddie (Belmont Plaza) NYC, h
Stuart, Nick (New Casino) Ft. Worth, nc
Sykes, Curt (Trianon) Seattle, Wash., h

T
Thornhill, Claude (Meadowbrook) Cedar Grove, N. J., Clng. 11/17, nc
Thornhill, George (Pelham Heath Inn) Bronx, N. Y., nc
Tucker, Orrin (Orpheum) Omaha, Clng. 11/7, t; (Casino Gardens) Ocean Park, Cal., Opng. 11/15, nc
Tucker, Tommy (Palladium) Hollywood, Opng. 11/19, h

V
Ventura, Charlie (Spotlite) NYC, nc
Vera, Joe (Continental) Chicago, h
Vincent, Les (American Legion) Glen Lyon, Pa., h

W
Wald, Jerry (Palladium) Hollywood, Clng. 11/9, b
Waples, Bud (Peacock) Jacksonville
Watters, Lou (Dawn Club) San Francisco, nc
Weeks, Anson (Music Box) San Francisco, nc
Weems, Ted (Stevens) Chicago, Opng. 11/15, h
Welch, Bernie (Eagles Club) Lima, Ohio, nc
Wells, Lawrence (Trianon) Chicago, Opng. 11/5, b
Wendover, Jack (Utah) Salt Lake City, h
Whiteman, Paul (ABC) NYC
Williams, Cootie (On Tour) MG
Williams, Griff (Lowry) St. Paul, h
Wilson, Gerald (On Tour) FB

Combos

Allen, Red (Kelly's Stables) NYC, nc
Barnes, Georgia, ABC Chicago
Beal, Eddie (Streets of Paris) Hollywood, nc
Beck, Chester (Brass Rail) Chicago, nc
Brown, Dots (Royal) Baltimore, 11/8-14, t; (Paradise) Detroit, 11/15-21, t
Brown, Pete (Three Deuces) Mon-Tues; (Kelly's Stables) Wed-Thurs, NYC, nc
Brunis, George (Jimmy Ryan's) NYC, nc
Bursell, Garvin (Tony Pastor's) NYC, nc
Callender, Red (Somerset House) Riverside, Cal., nc
Camp, Red Quartet (Keyboard) NYC, nc
Cavanaugh, Faye (Bocage) Hollywood, nc
Chittison, Herman (Village Vanguard) NYC, nc; Endorsed by Dorsey program (Fri. MBS)
Cole, King (Paramount) NYC, t
Columbus, Chris (Small's Paradise) NYC, nc

Davis, June Quartet (Tallspin) Chicago, nc
Dinning Sisters (WGN) Chicago
Floyd, Chick (Town House) Long Beach, Cal.

Freeman, Frank (Victoria) NYC, h
Gaillard, Slim (Apollo) NYC, Clng. 11/7, t; (RKO) Boston, 11/14-20, t
Gardner, Poison (Susie-Q) Hollywood, nc

Hayes, Edgar (Billy Berg's) Hollywood, nc
Heard, J. C. (Cafe Society Downtown) NYC, nc
Hunt, Pee Wee (Palladium) Hollywood, nc
Ink Spots (Zanzibar) NYC, nc
Malneck, Matty (Slapsy Maxie's) Hollywood, nc
McFarland, Jimmy (Rose Bowl) Chicago, nc

Miller, Max (Club Congo) Chicago, nc
Miller, Jesse (Hurricane) Chicago, nc
Mole, Miff (Nick's) NYC, nc
Mooney, Joe (Dixie's) NYC, nc
Moore's, Johnny (Howard) Washington, Three Blasers 11/8-14, t

Nichols, Red (Morocco) Hollywood, nc
Oliver, Andy (Ry's Place) NYC, nc
Paul, Les (The Rounders) Hollywood, nc
Riley, Mike (Swing Club) Hollywood, nc
Riley, Chet (Delta) Chicago, nc

Smith, Geechie (Cricket Club) Hollywood, nc
Sousa, Eddie (Cafe Society Uptown) NYC, nc
Stewart, Slam (Royal) Baltimore, Clng. 11/7, t; (Victory Super Club) Detroit, 11/8-21, nc

Key Spot Bands

AVODON, Los Angeles—Al Donahue; Opng. 11/12, Bob Crosby
BAND BOX, Chicago—Ina Ray Hutton; Opng. 11/8, Johnny "Scat" Davis

CASINO GARDENS, Ocean Park, Cal.—Eddy Howard; Opng. 11/15, Orrin Tucker
COMMODORE HOTEL, New York—Vaughn Monroe
400 RESTAURANT, New York—Benny Goodman

MEADOWBROOK, Cedar Grove, N. J.—Claude Thornhill
MEADOWBROOK, Culver City, Cal.—Harry James; Opng. 11/7, Vido Musso

NEW YORKER HOTEL, New York—George Olsen
PALLADIUM, Hollywood—Jerry Wald; Opng. 11/19, Tommy Tucker

PENNSYLVANIA HOTEL, New York—Charlie Spivak
ROSELAND BALLROOM, New York City—Dean Hudson
SHERMAN HOTEL, Chicago—Gene Krupa; Opng. 11/8, Ray Anthony

STEVENS HOTEL, Chicago—Ted Fio Rito
TERRACE ROOM, Newark, N. J.—Sam Donahue; Opng. 11/12, Buddy Morrow

TRIANON, Southgate, Cal.—Hoagy Carmichael

True, Bobby (Billy Berg's) Hollywood, nc
Vaughn, Buddy (Chickasaw) Columbus, Ga., nc

Ware, Leonard (Club Baron) NYC, nc
Wayne, Phil (Sheraton-Belvedere) Baltimore, h

Singles

Anderson, Ivis (Streets of Paris) Hollywood, nc
Babbitt, Harry (Earle) Washington, 11/7-13, t

Carol, Lily Ann (State) NYC, t
Carpenter, Thelma (Zanzibar) NYC, nc
Casey, Al (Three Deuces) NYC, nc
Clark, Buddy (Contented Hour) NBC
Coma, Perry (Supper Club) NBC

Davis, Martha (Billy Berg's) Hollywood, nc
Day, Doris (Sweeney and March Show) CBS, Hollywood
Duchin, Eddy (Kraft Music Hall) NBC, Hollywood

Fitzgerald, Ella (On Tour) MG
Flowers, Pat (Club Condon) NYC, nc
Gayle, Roselle (Tallspin) Chicago, nc

Henke, Mel (Carliner) Chicago, nc
Houston, Bob (Station WHN) NYC
James, Joannell (Don Ameche Show) NBC

Laine, Frankie (Billy Berg's) Hollywood, nc
Mills, Sinclair (Argyle) Chicago, nc

Reid, Dottie (Kelly's Stables) NYC, nc
Rosen, Maurice (Latin Quarter) NYC, Opng. 11/15, nc
Roddie, Vin (Hickory House) NYC, nc
Rucker, Laura (Tin Pan Alley) Chicago, nc

Sims, Ginny, CBS Hollywood
Simpkins, Arthur Lee (Latin Quarter) Chicago, nc
Sinatra, Frank CBS Hollywood
Stafford, Jo (Supper Club) NBC

Sullivan, Maxine (Three Deuces) NYC, nc
Valdes, Miguelito (Strand) NYC, t
Williams, Sandy (Gibby's) Chicago, r

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